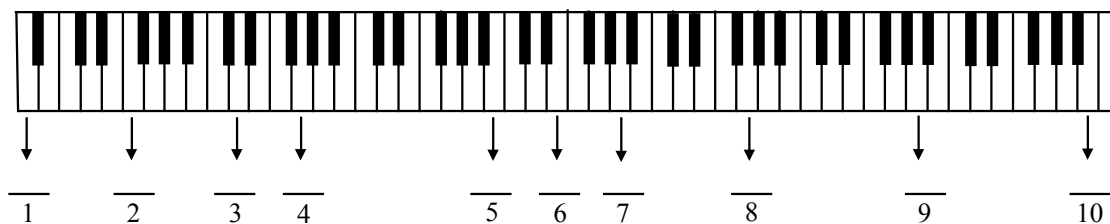
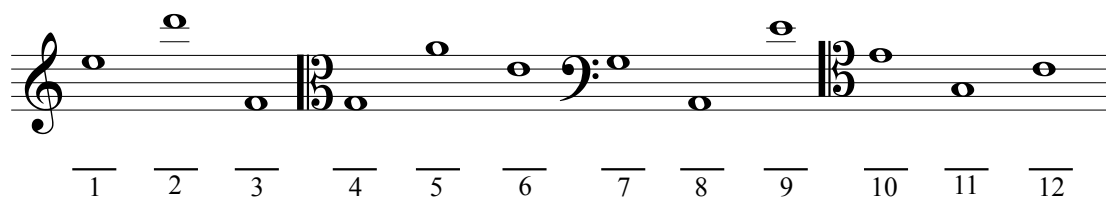


**CHAPTER 1 PRACTICE EXERCISES**

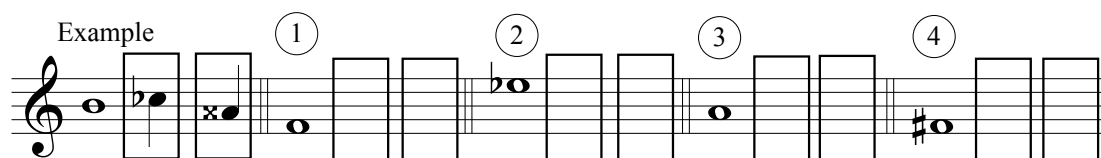
Section 1. For each note on the piano keyboard, specify the note name and octave register.



Section 2. For each note on the staff, specify the note name and octave register.



Section 3. Provide two enharmonically equivalent notes for each given note.



**CHAPTER 2 PRACTICE EXERCISES**

Section 1. Using the WWHWWWH pattern, write the specified major scales without using key signatures.

D $\flat$  major scale

A major scale



Section 2. Given the key signature, specify the major key.



1

2

3

4

5

6

7



8

9

10

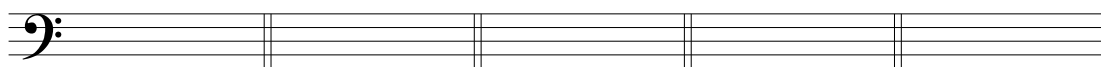
11

12

13

14

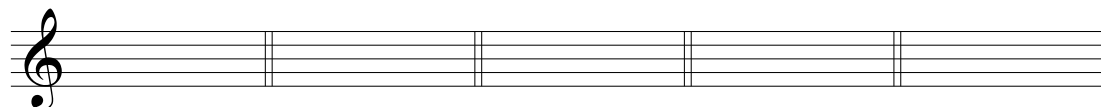
Section 3. Write the major key signature for each key given. Be sure to use the correct order for sharps and flats.



1. A major

2. B $\flat$  major3. F $\sharp$  major4. D $\flat$  major

5. D major

6. C $\flat$  major7. E $\flat$  major

8. B major

9. F major

10. C $\sharp$  major

**CHAPTER 3 PRACTICE EXERCISES**

Section 1. Specify the minor key for each key signature given.

1      2      3      4      5      6      7

8      9      10      11      12      13      14

Section 2. Write the minor key signature and specified minor scale in each example.

B melodic minor scale  
(include key signature)

F harmonic minor scale  
(include key signature)

Section 3. Write the minor key signature for the given key in each example.

1. D minor      2. F<sup>#</sup> minor      3. F minor      4. D<sup>#</sup> minor      5. A<sup>b</sup> minor

6. B minor      7. C minor      8. G<sup>#</sup> minor      9. B<sup>b</sup> minor      10. E minor

Section 4. Specify the key from the scale degree name.

1. \_\_\_\_ minor: A<sup>b</sup> is the mediant
2. \_\_\_\_ minor: D<sup>b</sup> is the subtonic
3. \_\_\_\_ major: B is the dominant
4. \_\_\_\_ major: C is the submediant
5. \_\_\_\_ minor: D<sup>#</sup> is the subdominant
6. \_\_\_\_ major: B<sup>b</sup> is the leading tone
7. \_\_\_\_ minor: D<sup>b</sup> is the supertonic

**CHAPTER 4 PRACTICE EXERCISES**

Section 1. After listening to each example, specify the meter (e.g., “compound triple”).

#1: Lin-Manuel Miranda, “First Burn” <https://youtu.be/r2ys-AimNbE?t=45>

#2: Al Green, “Let’s Stay Together” <https://youtu.be/uSu6tcbMOu0>

#3: Kenny Kirkland, “Dienda” <https://youtu.be/ko1gUVP461A?t=65>

#4: Traditional Scottish Gaelic tune, “Morning Has Broken” <https://youtu.be/qH0iFkxQba4?t=9s>

#5: Latch featuring Sam Smith, “Disclosure” <https://youtu.be/93ASUImTedo?t=2m6s>

Section 2. For each example, specify the implied time signature and the meter (e.g., “simple duple”).

Beethoven, Op. 110, III, mm. 124-125

1. Time Signature: \_\_\_\_\_ Meter: \_\_\_\_\_

Corelli, Op. 5, No. 1, mm. 12-15

2. Time Signature: \_\_\_\_\_ Meter: \_\_\_\_\_


Mozart, K. 283, III, mm. 187-190

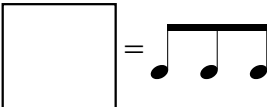
3. Time Signature: \_\_\_\_\_ Meter: \_\_\_\_\_

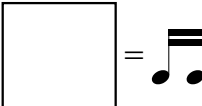
Gervaise, "Pavane Passamaize" from *Sixième Livre de Danceries*, m. 7

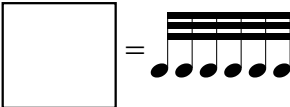
4. Time Signature: \_\_\_\_\_ Meter: \_\_\_\_\_

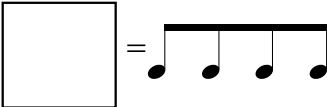
Section 3. Use one note value (with one or two dots if necessary) to show the sum of all the rhythmic values given.

Example 

1. 

2. 


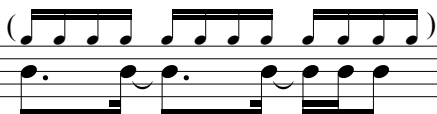






3. 

4. 

Section 4. Specify the meter of each time signature.

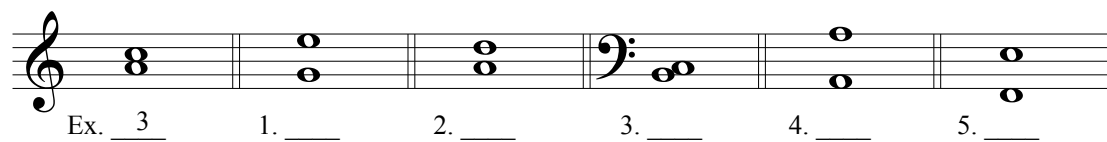
- The meter of 4/2 is: \_\_\_\_\_
- The meter of 9/16 is: \_\_\_\_\_
- The meter of 3/4 is: \_\_\_\_\_

Section 5. Correct the incorrect rhythmic notation in each example in order to show the beats.

	Incorrect	Correct
Example		
1.		
2.		
3.		

**CHAPTER 5 PRACTICE EXERCISES**

Section 1. Specify only the number, not the quality, for each example.



Ex. 3      1.      2.      3.      4.      5.

Section 2. Identify the interval quality and size for each example.



1.      2.      3.      4.      5.      6.

Section 3. Write the following intervals *above* the given note.



1. m6↑      2. P4↑      3. M3↑      4. M6↑      5. M7↑      6. m2↑

Section 4. Write the following intervals *below* the given note.



1. °5↓      2. M3↓      3. P4↓      4. M6↓      5. m3↓      6. M2↓

**CHAPTER 6 PRACTICE EXERCISES**

Section 1. Analyze the triad types (M,m, +, °) using lead-sheet symbols. Sus2 and sus4 chords are also included.

Ex. C#m      1. \_\_\_\_\_      2. \_\_\_\_\_      3. \_\_\_\_\_      4. \_\_\_\_\_      5. \_\_\_\_\_

Section 2. Write the specified triads and sus chords.

1. Bm      2. E+      3. A<sup>b</sup>sus2      4. C#      5. Dsus4      6. F°

Section 3. Analyze the following inverted triads using slash notation.

Ex. E<sup>b</sup>/B<sup>b</sup>      1. \_\_\_\_\_      2. \_\_\_\_\_      3. \_\_\_\_\_      4. \_\_\_\_\_      5. \_\_\_\_\_      6. \_\_\_\_\_

Section 4. Write the specified inverted triads.

Ex. Fm/C      1. G/D      2. Bm/D      3. D<sup>b</sup>/F      4. E°/B<sup>b</sup>

Section 5. Correct the misspelled triads. Label your corrected spelling with lead-sheet notation. All of the examples are in root position (the lowest note is the root).

Incorrect    Correct    Incorrect    Correct    Incorrect    Correct    Incorrect    Correct

Ex. Cm      1. \_\_\_\_\_      2. \_\_\_\_\_      3. \_\_\_\_\_

**CHAPTER 7 PRACTICE EXERCISES**

Section 1. Label the following chords with lead sheet symbols (above) and Roman numerals (below).

Ex.  $E^{\circ}$       1. \_\_\_\_\_      2. \_\_\_\_\_      3. \_\_\_\_\_      4. \_\_\_\_\_      5. \_\_\_\_\_

Ex. d:  $ii^{\circ}$       1. E: \_\_\_\_\_      2. e: \_\_\_\_\_      3. b: \_\_\_\_\_      4. c: \_\_\_\_\_      5. A: \_\_\_\_\_

Section 2. Given the Roman numeral and key, write the key signature, notate the triad and label the chord with a lead-sheet symbol (above).

Ex.  $F^{\#}m/A$       1. \_\_\_\_\_      2. \_\_\_\_\_      3. \_\_\_\_\_

Ex. E:  $ii/3rd$       1. f: V      2. D: IV/5th      3.  $b\flat: vii^{\circ}$

Section 3. Label lead-sheet symbols above and Roman numerals below and analyze the type of cadence that ends the phrase.

1. Columbia, The Gem of the Ocean (<https://youtu.be/Iyn3HEVFOhM?t=8>)

"Columbia, the Gem of the Ocean"

David T. Shaw

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: G:      1      2      3      4      5      6

Cadence type: \_\_\_\_\_



NAME \_\_\_\_\_

2. Could You Be Loved (<https://youtu.be/pOm4MYha9jg?t=23>)

"Could You Be Loved"

Bob Marley

Could you be loved \_\_\_\_\_ and be loved? \_\_\_\_\_

1 2 3 4

Cadence type: \_\_\_\_\_

**CHAPTER 8 PRACTICE EXERCISES**

Section 1. Analyze the given chords with lead-sheet symbols above and Roman numerals below.

D<sup>ø</sup>7/C

Ex. Eb: vii<sup>ø</sup>7/7th 1. g: \_\_\_\_\_ 2. D: \_\_\_\_\_ 3. c#: \_\_\_\_\_ 4. G: \_\_\_\_\_ 5. d: \_\_\_\_\_

Section 2. Given the Roman numeral, provide the notes of the chord and the lead-sheet symbol above.

Gmaj7/D

Ex. e: III<sup>M</sup>7/5th 1. A: ii<sup>7</sup> 2. g: ii<sup>ø</sup>7 3. D: vii<sup>ø</sup>7 4. c: V<sup>7</sup> 5. B: IV<sup>M</sup>7/3rd

Section 3. Analyze the harmonies in the excerpts with lead-sheet symbols above and Roman numerals below.

"No Scrubs"

Kevin Briggs, Kandi Burruss,  
Tameka Cottle, Lisa Lopes

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: ab: \_\_\_\_\_

1 2 3 4

Piano Sonata K. 545, I

Wolfgang Amadeus Mozart

Allegro

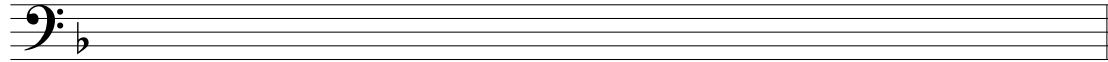
C: \_\_\_\_\_

1 2 3 4 5 6 7

Cadence type: \_\_\_\_\_

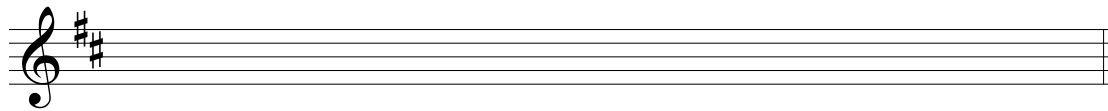
**CHAPTER 9 PRACTICE EXERCISES****Day One:**

Section 1. Write the circle of fifths progression in the following keys with root position triads. Label Roman numerals below and lead-sheet symbols above.



$\frac{\text{I}}{1}$       $\frac{\quad}{2}$       $\frac{\quad}{3}$       $\frac{\quad}{4}$       $\frac{\quad}{5}$       $\frac{\quad}{6}$       $\frac{\quad}{7}$       $\frac{\text{I}}{8}$

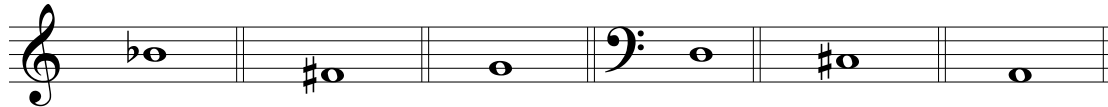
F major



$\frac{\text{i}}{1}$       $\frac{\quad}{2}$       $\frac{\quad}{3}$       $\frac{\quad}{4}$       $\frac{\quad}{5}$       $\frac{\quad}{6}$       $\frac{\quad}{7}$       $\frac{\text{i}}{8}$

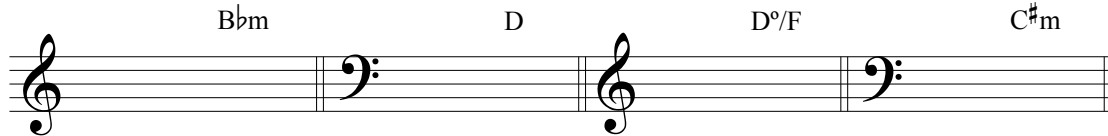
B minor

Section 2. Review. Write the following intervals *above* the given note.

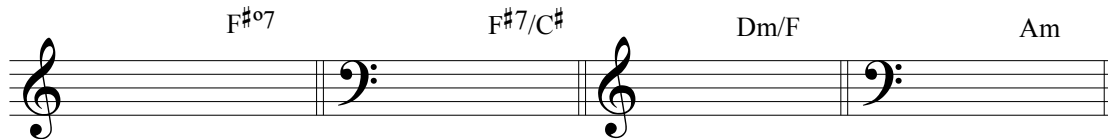


1.  $^{\circ}7\uparrow$      2.  $M3\uparrow$      3.  $P5\uparrow$      4.  $M7\uparrow$      5.  $^{\circ}5\uparrow$      6.  $m7\uparrow$

Section 3. Review. Given the lead-sheet symbol and key, write the key signature, triad or seventh chord, and Roman numeral.



1. f: \_\_\_\_\_     2. A: \_\_\_\_\_     3. c: \_\_\_\_\_     4. E: \_\_\_\_\_



5. g: \_\_\_\_\_     6. B: \_\_\_\_\_     7. d: \_\_\_\_\_     8. F: \_\_\_\_\_

Section 4. Correct the rhythmic notation of the following example.



**CHAPTER 9 PRACTICE EXERCISES****Day Two:**

Section 1. For each cadence, label the chord(s) involved.

HC = \_\_\_\_\_  
 PC = \_\_\_\_\_  
 DC = \_\_\_\_\_  
 AC = \_\_\_\_\_

Section 2. Analyze the following progressions with lead-sheet symbols above and Roman numerals below.

F: 1 2 3 4      E: 1 2 3 4

Section 3. For the progression, do the following:

- (1) Given the Roman numerals, write the triads or seventh chords
- (2) Analyze the harmonies with lead-sheet symbols above the staff
- (3) Analyze the harmonic function of each harmony using the abbreviations “ton.” for tonic function, “dom.” for dominant function, “pre-dom.” for pre-dominant function, and “ton. prol.” for tonic prolongation function
- (4) Specify the cadence that ends the progression

D: I    iii    vi<sup>7</sup>    ii<sup>7</sup>/3rd    V    I

FUNCTION: \_\_\_\_\_

Cadence: \_\_\_\_\_

**CHAPTER 10 PRACTICE EXERCISES**

Section 1. Fill in the blanks in the following table.

<i>Non-Chord Tone Type</i>	<i>Approached by</i>	<i>Left by</i>
	same tone	step up
		leap in opposite direction
	step	step in same direction
	leap	

Section 2. Analyze the harmonies with lead-sheet symbols above the staff and Roman numerals below. Add the following non-chord tones: two suspensions, one passing tone, and one appoggiatura. Do not add non-chord tones to the bass.

Lead-sheet: \_\_\_\_\_

Rom. num.: \_\_\_\_\_

(continued on next page)

NAME \_\_\_\_\_

Section 3. Analyze the harmonies with lead-sheet symbols above the staff and Roman numerals below, then analyze the non-chord tones.

\_\_\_\_\_ Fmaj<sup>7</sup> \_\_\_\_\_

Stop! in the name of love be - fore you break my heart

C: \_\_\_\_\_

Holland—Dozier—Holland, “Stop! In the name of Love” <https://youtu.be/tuei1XUAGRo?t=52s>

(continued on next page)

NAME \_\_\_\_\_

C#7                      Bm/D                      C#7

Im

f#: V

Bm/D

wun - - - der - schö - nen Mo - nat Mai, als

A: \_\_\_\_\_

Schumann, *Dichterliebe*, Op. 48, 1. "Im wunderschönen Monat Mai"

<https://youtu.be/Nn0MRCmJyQo?t=5>

**CHAPTER 11 PRACTICE EXERCISES****Day One**

Section 1. For the following examples:

- Analyze motives using numbers (1, 2, etc.)
- Label lead-sheet symbols and Roman numerals when blanks are provided
- Label non-chord tones for notes in parentheses

(Note: Even though there are 11 blanks for motives, there are only six motives in this example due to motivic alteration.)

Motives: \_\_\_\_\_

Lead-sheet: \_\_\_\_\_

B♭: \_\_\_\_\_

Franks, Puth, Thomaz, “See You Again” <https://youtu.be/RgKAFK5djSk?t=3m20s>

Section 2. For the following example, alter the given motives as specified. Also, provide lead-sheet symbols and Roman numerals and analyze non-chord tones.

Lead sheet: \_\_\_\_\_

Motives: 1 2 1 aug. 2 aug. 1 2 inv.

C: \_\_\_\_\_



NAME \_\_\_\_\_

Section 3. For the following example:

Write the lead-sheet symbols

Write the chords as whole notes in the bass clef staff

Analyze non-chord tones, including the ones you write

Alter the given motives as specified to fit the harmony

Specify the cadence

Lead sheet: \_\_\_\_\_

Motives:

1                      1 int. ch.                      1 inv.                      1 inv.

g: i                      iv                      i                      V7

Cadence: \_\_\_\_\_

**CHAPTER 11 PRACTICE EXERCISES****Day Two**

Section 1. For the following examples:

Analyze the motives using numbers (1, 2, etc.), noting motivic alterations when applicable

Analyze subphrases using letters and primes (a, a', b, etc.)

Label lead-sheet symbols and Roman numerals when blanks are provided

Label non-chord tones for notes in parentheses

Lead-sheet: \_\_\_\_\_

Subphrases: \_\_\_\_\_

Motives: \_\_\_\_\_

e: i iv i ii° V i iv V

Schumann, *Album for the Young*, Op. 68, No. 16, “First Loss” [https://youtu.be/Dbb\\_VGJXaSU](https://youtu.be/Dbb_VGJXaSU) to 10s

(continued on next page)

NAME \_\_\_\_\_

Section 2. Listen to the following example and determine the number of phrases. Analyze the chords with the lead-sheet symbols above and Roman numerals below. Label the non-chord tone type for notes in parentheses.

Lead-sheet: \_\_\_\_\_

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 3/4 time, with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment consists of a steady eighth-note pattern in the bass. The melody continues with a half note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The accompaniment continues with the same eighth-note pattern. The melody then has a half note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The accompaniment continues with the same eighth-note pattern. The melody ends with a half note E6, a quarter note F#6, a quarter note G6, and a quarter note A6. The accompaniment continues with the same eighth-note pattern. The score is marked with a piano (p) dynamic and a forte (f) dynamic. The tempo is marked "Allegretto".

D: \_\_\_\_\_

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a piano (p) dynamic marking and a mezzo-forte (mf) dynamic marking. The melody consists of a series of eighth and quarter notes, while the accompaniment consists of a steady eighth-note pattern. The score is divided into five measures, with the final measure containing a double bar line and a repeat sign.

[illegible]

\_\_\_\_\_ (skip this bar) \_\_\_\_\_

Handel *Xerxes*: “Ombra mai fu” <https://youtu.be/U9Jh7DF1nxY?t=56>

**CHAPTER 12 PRACTICE EXERCISES**

For each song, fill in the beginning and ending time for each section, label each section type (verse, pre-chorus, chorus, post-chorus, interlude, introduction, A, B, or C section, etc.), and the number of bars in each section of the form. There may be more lines provided than needed for each example.

a. Bahler, “She's Out of My Life” <https://www.youtube.com/watch?v=6DQJPL9Yuq0>

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

b. Lennon–McCartney, “Penny Lane” <https://www.youtube.com/watch?v=S-rB0pHI9fU>

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

Time \_\_ : \_\_ Section type: \_\_\_\_\_, \_\_\_\_ bars

**CHAPTER 13 PRACTICE EXERCISES**

For each excerpt below, do the following:

- Label chords with Roman numerals at the ends of phrases to determine cadences
- Label cadences by type (PAC, IAC, HC, PC, DC)
- Examine the motivic structure to determine if a phrase is a sentence
- Create a diagram of the form using cadence abbreviations (HC, DC, PC, IAC, and PAC) and letters to designate melody (*a*, *a'*, *b*, etc.). Use the “prime” symbol (') to show if a melody ends with a different cadence. In this chapter, the prime symbol should not be used to represent embellishment of the melody or changes in the harmonization or register.
- Name the form of the excerpt (sentence, parallel period, contrasting period, asymmetrical period, parallel double period, repeated phrase, repeated period).

1. Mozart, The Magic Flute, “Ein Mädchen oder Weibchen” <https://youtu.be/CI0hJLioGF0>

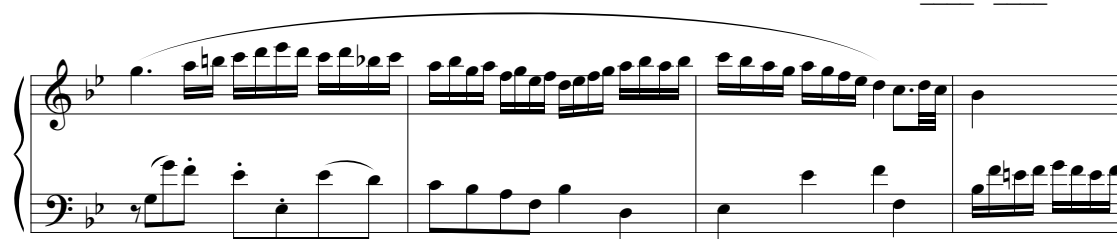
F: \_\_\_\_\_

\_\_\_\_\_

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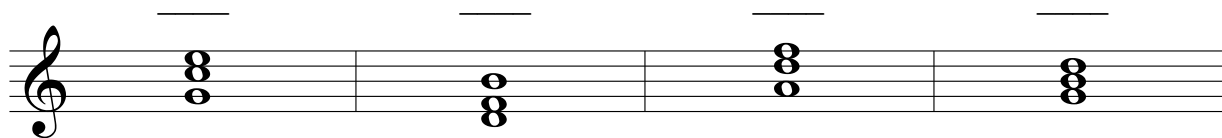
2. Mozart, Piano Sonata K. 333, I <https://youtu.be/PmO3Wlono6w?t=351>

Bb:



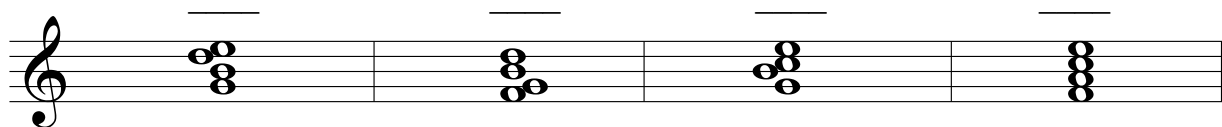
**CHAPTER 16 PRACTICE EXERCISES**

Section 1. Analyze the triads with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff.



C: \_\_\_\_\_

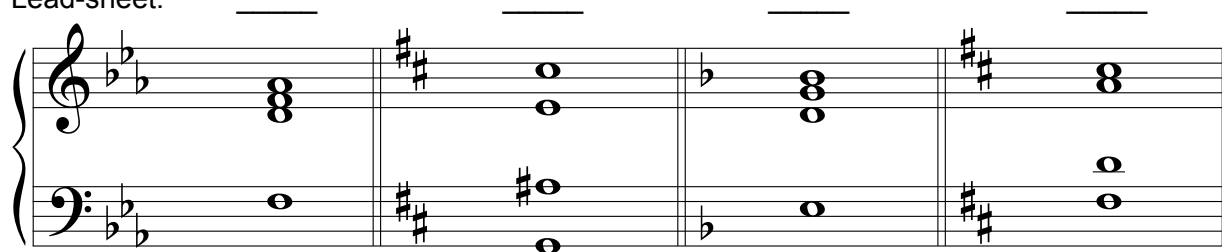
Section 2. Analyze the seventh chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff.



C: \_\_\_\_\_

Section 3. Label the given chords using lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

Lead-sheet:



Rom. num.: 1. c: \_\_\_\_\_ 2. b: \_\_\_\_\_ 3. F: \_\_\_\_\_ 4. D: \_\_\_\_\_

Section 4. Write the specified chords. Analyze the chords with lead-sheet symbols. Include key signatures.



1. E: IV<sup>6</sup>

2. c: ii<sup>ø4</sup><sub>3</sub>

3. G: V<sup>6</sup><sub>5</sub>

4. d: vii<sup>ø6</sup>

(continued on next page)

NAME \_\_\_\_\_

Section 5. Analyze the excerpt using Roman numerals with figured bass inversion symbols below and lead-sheet symbols above. Analyze non-chord tones.

2 examples

Lead-sheet: \_\_\_\_\_

C: \_\_\_\_\_

J.S. Bach, Chorale 175, "Jesus, meine Zuversicht"



**CHAPTER 17 PRACTICE EXERCISES****Day One.**

Section 1. Approach each chord with its secondary dominant seventh chord (whose root lies a perfect 5<sup>th</sup> above the root of the chord of resolution). Label chords with Roman numerals below and lead-sheet symbols above.

C: \_\_\_\_\_ V<sup>7</sup>/ \_\_\_\_\_ V<sup>7</sup>/ \_\_\_\_\_ V<sup>7</sup>/ \_\_\_\_\_

C: \_\_\_\_\_ V<sup>7</sup>/ \_\_\_\_\_ V<sup>7</sup>/ \_\_\_\_\_ V<sup>7</sup>/ \_\_\_\_\_

Section 2. Analyze the following secondary dominants. Include lead-sheet symbols above.

Lead-sheet: \_\_\_\_\_

b: \_\_\_\_\_ F: \_\_\_\_\_ c: \_\_\_\_\_ G: \_\_\_\_\_ E: \_\_\_\_\_ f: \_\_\_\_\_

1 2 3 4 5 6

(continued on next page)

NAME \_\_\_\_\_

Section 3. On the empty staff below, copy the notes from the upper staff to the lower staff while adding the specified non-chord tones. (Note: LNT = lower neighbor tone; UNT = upper neighbor tone.) Realize the lead-sheet symbols using quarter-note accompanimental texture. Below the lower staff, analyze the chords using Roman numerals with figured bass inversion symbols.

A musical staff in 4/4 time, key of C minor (three flats). The upper staff contains the following notes and non-chord tones:
 

- Measure 1: C4 (quarter), D4 (quarter, LNT), E4 (quarter, PT), F4 (quarter, UNT).
- Measure 2: G4 (quarter, PT), A4 (quarter, PT), B4 (half).
- Measure 3: C5 (quarter, chro.), D5 (quarter, PT), E5 (quarter, DN).
- Measure 4: F5 (half, APP).

 The lower staff is empty for transcription.

An empty musical staff in 4/4 time, key of C minor (three flats), with treble and bass clefs, for accompaniment.

Cm

Fm

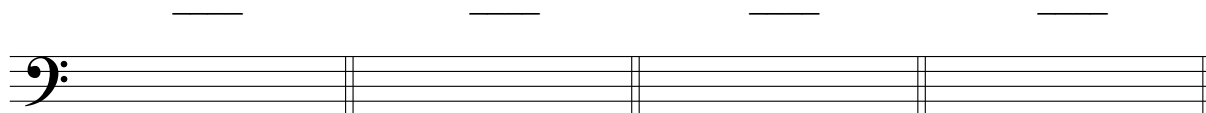
D<sup>7</sup>/F<sup>#</sup>

G

Rom. num.: \_\_\_\_\_

**CHAPTER 17 PRACTICE EXERCISES****Day Two.**

Section 1. Write the following secondary dominants. Include lead-sheet symbols above. Include key signatures.



1. Eb: V/ii

2. g: V<sup>7</sup>/VI3. e: V<sub>2</sub><sup>4</sup>/iv4. A: V<sup>6</sup>/ii

Section 2. For the following example, alter the given motives as specified. Add an accompanimental texture of afterbeats. Analyze the Roman numerals using lead-sheet symbols above the upper staff.

F: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**CHAPTER 18 PRACTICE EXERCISES**

Section 1. Analyze the following secondary diminished chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

Lead-sheet: \_\_\_\_\_

D: \_\_\_\_\_ g: \_\_\_\_\_ Eb: \_\_\_\_\_ Db: \_\_\_\_\_ c#: \_\_\_\_\_ Ab: \_\_\_\_\_  
 1 2 3 4 5 6

Section 2. Write the following secondary diminished chords. Include key signatures.

1. Ab: vii<sup>o7</sup>/vi      2. c: vii<sup>o6</sup>/V      3. e: vii<sup>o4</sup>/III      4. B: vii<sup>o4</sup>/ii

Section 3. Analyze the following excerpt with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Analyze non-chord tones in parentheses.


We'll keep on fight-ing till the end

F: \_\_\_\_\_

Freddie Mercury, "We Are the Champions" (1977) <https://youtu.be/04854XqcfCY?t=46>

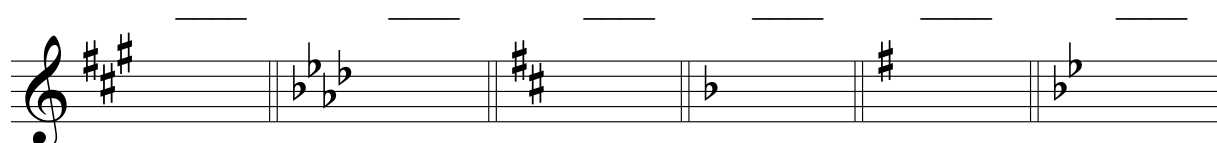
**CHAPTER 19 PRACTICE EXERCISES**

Section 1. Analyze the following chords with lead sheet symbols above and Roman numerals with figured bass inversion symbols below.



D: \_\_\_\_\_ 1      A $\flat$ : \_\_\_\_\_ 2      G: \_\_\_\_\_ 3      B: \_\_\_\_\_ 4      B $\flat$ : \_\_\_\_\_ 5      c: \_\_\_\_\_ 6

Section 2. Given the Roman numeral, key, and key signature, notate the chord on the staff, and analyze with lead-sheet symbols.



A: iv      f: V $\frac{4}{3}$ /V      D:  $\flat$ VI      F: ii $\frac{\flat 6}{5}$       e: vii $\frac{\flat 4}{2}$ /iv      B $\flat$ :  $\flat$ III

(continued on next page)

Section 3. Analyze the following excerpt with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Analyze notes that are non-chord tones by putting parentheses around them and specifying them by type.

*espress. dolce*

Led. \* Led. \* Led. \* Led. \*

Eb: \_\_\_\_\_

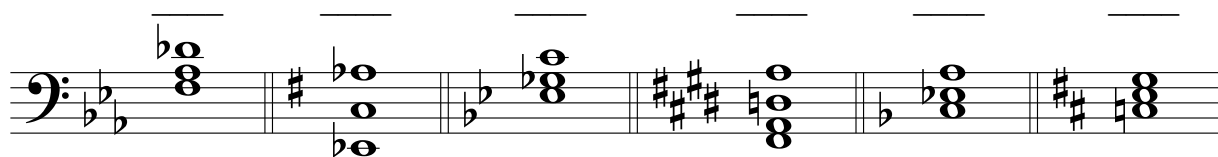
Led. \* Led. \* Led. \* Led. \*

\_\_\_\_\_

Chopin, Nocturne in E-flat major, Op. 9, No. 2 (1832) <https://youtu.be/bVeOdm-29pU>

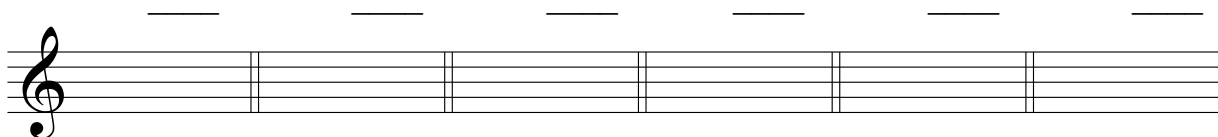
**CHAPTER 20 PRACTICE EXERCISES**

Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Remember to use “N” instead of bII.



c:               G:               Bb:               c#:               d:               b:           
           1                2                3                4                5                6

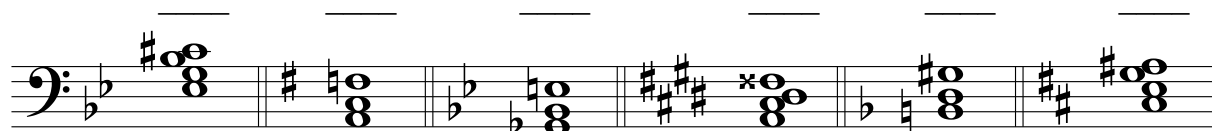
Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol.



1. Eb: N<sup>6</sup>      2. a: N      3. D: bIII      4. c: vii<sup>o7</sup>/V      5. Bb: ii<sup>ø4</sup><sub>2</sub>      6. G: N<sup>6</sup>

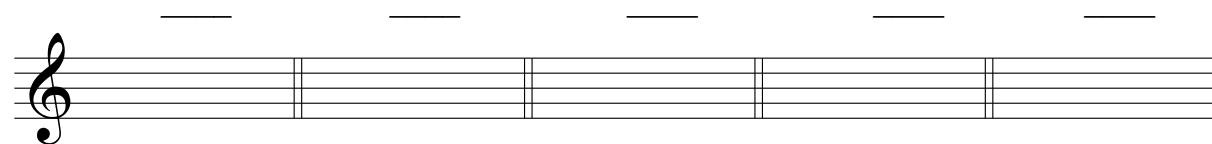
**CHAPTER 21 PRACTICE EXERCISES**

Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.



g: \_\_\_\_\_ e: \_\_\_\_\_ B $\flat$ : \_\_\_\_\_ c $\sharp$ : \_\_\_\_\_ d: \_\_\_\_\_ b: \_\_\_\_\_  
 1 2 3 4 5 6

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.



1. c $\sharp$ : Fr $^{+6}$     2. F: It $^{+6}$     3. G: EnGer $^{+6}$     4. a: vii $^{\circ 6}_5$ /V    5. d: Ger $^{+6}$



**CHAPTER 22 PRACTICE EXERCISES****Day One**

Section 1. For each given key, list the five closely-related keys.

d:     \_\_\_\_\_

Db:    \_\_\_\_\_

f:     \_\_\_\_\_

Section 2. For each progression, analyze the Roman numerals with lead-sheet symbols and specify the key.

Lead-sheet symbols:    \_\_\_\_\_

Roman numerals: F:    I       V<sub>2</sub><sup>4</sup>    I<sup>6</sup>    vi |  
    | \_\_\_\_\_ : ii    I<sup>6</sup>    ii<sup>6</sup>    I<sub>4</sub><sup>6</sup>    V<sup>7</sup>    I

Lead-sheet symbols:    \_\_\_\_\_

Roman numerals: g:    i       V<sup>6</sup>/iv    iv    iv<sup>6</sup> |  
    | \_\_\_\_\_ : ii<sup>6</sup>    vii<sup>ø7</sup>/V    I<sub>4</sub><sup>6</sup>    V<sup>7</sup>    I

(continued on next page)

Section 3. For this excerpt from Beethoven's "Maigesang," do the following:

- Analyze the harmonies with Roman numerals below and lead-sheet symbols above
- Determine where the pivot chords occur and use a pivot bracket to show the Roman numerals in both keys (specify both keys)
- Label cadences
- Name the form of the excerpt

Wie herr - lich leuch - tet mir die Na - tur, wie

*p*

E♭: \_\_\_\_\_  
(cadence type? \_\_\_\_\_)

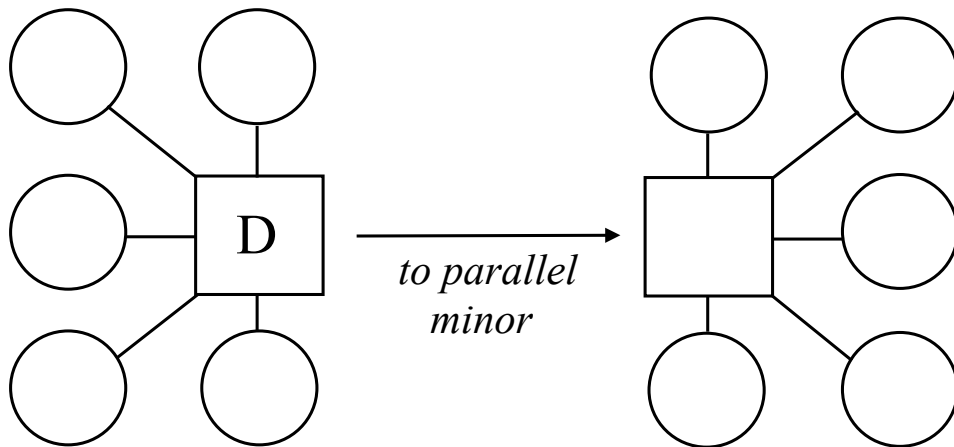
glänzt die Son - ne, wie lacht die Flur!

determine pivot  
and include bracket

(cadence type? \_\_\_\_\_)

**CHAPTER 22 PRACTICE EXERCISES****Day Two**

Section 1. Borrowed Chord Modulation. List the closely related keys to the starting major key, then specify the parallel minor key and its closely related keys.



Section 2. For each progression, analyze the Roman numerals with lead-sheet symbols and specify the second key.

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: A: I  $\flat$ III I  $V_2^4/IV$   
 \_\_\_\_\_ :  $V_2^4$   $i^6$   $Ger^{+6}$   $i_4^6$   $V^7$  VI

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: g: i  $i^6$   $N^6$   
 \_\_\_\_\_ :  $I^6$   $ii^6$   $vii^{o7}/V$   $I_4^6$   $vii^{o7}/vi$  vi

## CHAPTER 22 PRACTICE EXERCISES

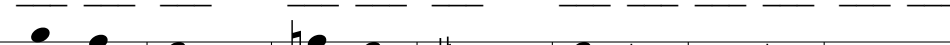
## Day Three

Section 1. Determining Diatonic Common Chords. For each of the two keys in each example, list the diatonic chords as lead-sheet symbols and as Roman numerals then circle those diatonic to both keys.


Roman numerals:	d:	_____	_____	_____	_____	_____	_____
Lead-sheet symbols in Dm:		_____	_____	_____	_____	_____	_____
Lead-sheet symbols in F:		_____	_____	_____	_____	_____	_____
Roman numerals:	F:	_____	_____	_____	_____	_____	_____

Section 2. Referring to the [Harmonic Flowchart](#), fill in lead–sheet symbols, Roman numerals, and [Harmonic Functions](#) for the following example—be sure to put some of the chords in first inversion for variety; create a melody by adding embellishments ([non–chord tones](#)) and try to create repeating [motives](#) and/or [subphrases](#); LSS stands for lead–sheet symbols, RN stands for Roman numerals, and HF stands for Harmonic Function

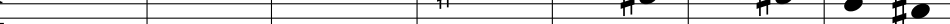
LSS:



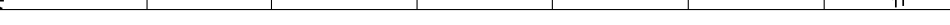
RN: e:      N<sup>6</sup>      i



b:      Fr<sup>+6</sup>



HF:      Ton Dom Ton      /V Dom      Dom Ton      Cad<sub>4</sub><sup>6</sup> Dom Ton



**CHAPTER 22 PRACTICE EXERCISES****Day Four**

Section 1. List the four chromatic mediants for each chord.

1. Fm:    \_\_\_\_\_
2. Db:    \_\_\_\_\_
3. G:    \_\_\_\_\_
4. G#m:    \_\_\_\_\_

Section 2. Analyze lead-sheet symbols, motives (with numbers, noting melodic alteration when it occurs), Roman numerals, and harmonic function.

by G.K.B.

LSS:    \_\_\_\_\_

Motives:

RN:    \_\_\_\_\_

HF:    \_\_\_\_\_

LSS:    \_\_\_\_\_

Motives:

RN:    \_\_\_\_\_

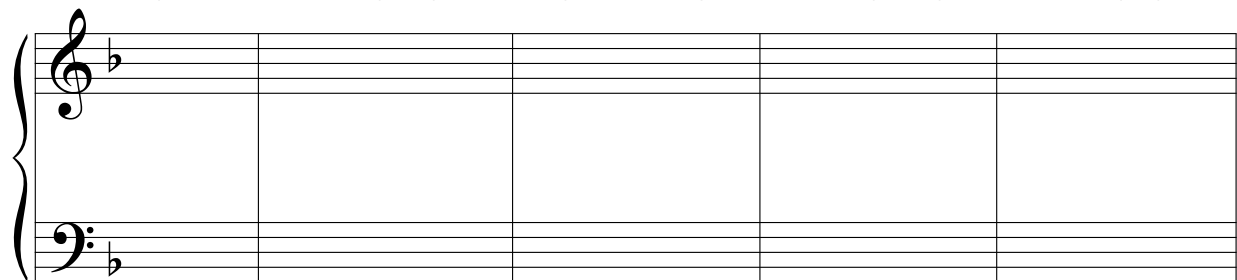
HF:    \_\_\_\_\_

(continued on next page)

NAME \_\_\_\_\_

LSS:                    \_\_\_\_\_

Motives:                    \_\_\_\_\_

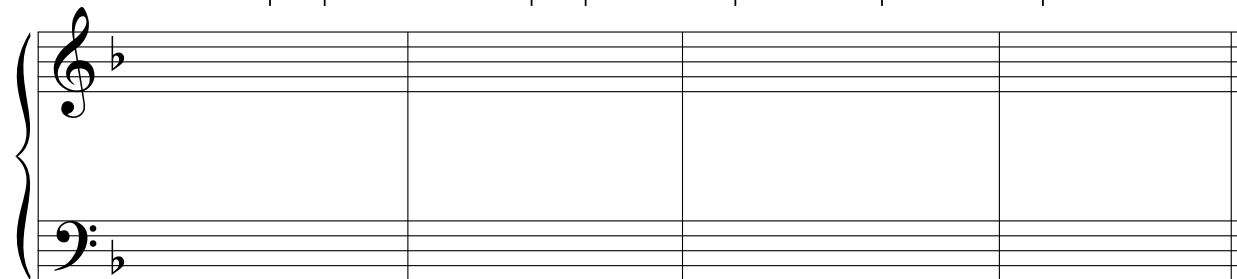


RN:                    \_\_\_\_\_

HF:                    \_\_\_\_\_

LSS:                    \_\_\_\_\_

Motives:                    \_\_\_\_\_



RN:                    \_\_\_\_\_

HF:                    \_\_\_\_\_

**CHAPTER 23 PRACTICE EXERCISES****Day One**

Section 1. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).

g:  $\text{Ger}^{+6}$   $\xrightarrow{\text{resolve}}$  \_\_\_\_\_

respell  $\downarrow$  \_\_\_\_\_

\_\_\_\_ : \_\_\_\_  $\xrightarrow{\text{resolve}}$  \_\_\_\_\_

Section 2. For the following Roman numeral progressions, label the chords with lead-sheet symbols, specify the new key, and notate the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

Lead-sheet symbols: \_\_\_\_\_

Roman numerals:  $\text{Eb}$ : I  $\flat\text{VI}$  IV  $\text{V}^7/\text{V}$  |  
 \_\_\_\_\_ :  $\text{Ger}^{+6}$   $\text{i}_4^6$   $\text{V}_2^4$   $\text{vii}^{o7}/\text{iv}$  iv V

Section 3. Analyze with lead-sheet symbols and Roman numerals and label the enharmonic pivot chords in the examples below.

g: \_\_\_\_\_

**CHAPTER 23 PRACTICE EXERCISES****Day Two**

Section 1. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).

$E_b: vii^{\circ 7}$  *respell*  $\rightarrow$  *resolve* \_\_\_\_\_  
 \_\_\_\_\_  $\rightarrow$  *resolve* \_\_\_\_\_  
 \_\_\_\_\_  $\rightarrow$  *resolve* \_\_\_\_\_  
 \_\_\_\_\_  $\rightarrow$  *resolve* \_\_\_\_\_

Section 2. Analyze with lead-sheet symbols and Roman numerals and label the enharmonic pivot chords in the examples below.

d: \_\_\_\_\_



**CHAPTER 24 PRACTICE EXERCISES****Day One**

1. For Handel's Gavotte, HWV 491, please fill in the blanks below the staves and diagram the form. Also, name the form. You will need to determine which notes are non-chord tones in order to determine Roman numerals. [https://youtu.be/IHEwWbK\\_2fBw](https://youtu.be/IHEwWbK_2fBw)

**Allegretto**

*mf*

*f*

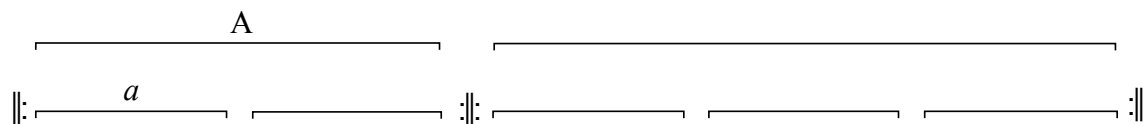
*mp*

*cresc.* *mf*

*p*

NAME \_\_\_\_\_

For the piece above, complete the following diagram based on your analysis. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.



Circle all of the terms that apply to the name of the form:

TWO-REPRISE   SECTIONAL   CONTINUOUS   ROUNDED   BALANCED   BINARY   TERNARY

2. For the theme from first movement of Mozart's Piano Sonata in A major, K. 331, please fill in the blanks below the staves and diagram the form. Also, name the form.

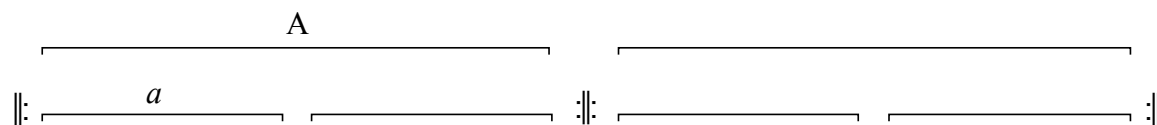
[https://youtu.be/vp\\_h649sZ9A](https://youtu.be/vp_h649sZ9A)

Musical score for "The Rose Tree" in G major, 6/8 time. The score is in three systems. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system includes a repeat sign and a fortissimo (*sf*) dynamic. The third system continues the melody and accompaniment. The score is for a single melodic line and a piano accompaniment.

NAME \_\_\_\_\_

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part begins with a forte (f) dynamic, followed by a piano (p) dynamic, and then returns to forte (f). The voice part enters in the second measure with a melody that is repeated in the fourth measure. The piano part provides a harmonic accompaniment, with chords and single notes. The score ends with a double bar line and repeat dots.

For the piece above, complete the following diagram based on your analysis. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.



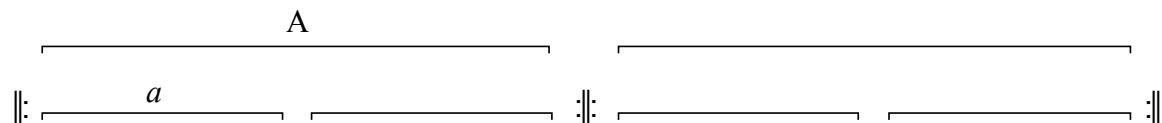
Circle all of the terms that apply to the name of the form:

TWO-REPRISE   SECTIONAL   CONTINUOUS   ROUNDED   BALANCED   BINARY   TERNARY

**CHAPTER 24 PRACTICE EXERCISES****Day Two**

3. For this Polonaise in F major by Mozart, please fill in the blanks below the staves and diagram the form. Also, name the form. <https://youtu.be/6J2OpljODTU>

For the piece above, complete the following diagram based on your analysis. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.



Circle all of the terms that apply to the name of the form:

NAME \_\_\_\_\_

TWO-REPRISE   SECTIONAL   CONTINUOUS   ROUNDED   BALANCED   BINARY   TERNARY

4. For this Allegro in B-flat major (K. 3) by Mozart, please fill in the blanks below the staves and diagram the form. Also, name the form. <https://youtu.be/t5R0ORjKloE>

**Allegro**

8

esc.

*p*

15

V

22

esc.

V

On scratch paper, create a diagram of the form. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.

Circle all of the terms that apply to the name of the form:

TWO-REPRISE   SECTIONAL   CONTINUOUS   ROUNDED   BALANCED   BINARY   TERNARY

**CHAPTER 24 PRACTICE EXERCISES****Day Three**

5. Please fill in the blanks below the staves and diagram the form of “After the Ball” from Alexander Gretchaninoff's *Children's Book*, Op.98. Also, name the form.

<https://youtu.be/3AeFVFC1zy0>

**Tempo di Mazurka**

The musical score is for a piece in 3/4 time, key of D major. It consists of three systems of piano accompaniment. The first system starts with a mezzo-forte (mf) dynamic. The second system starts with a forte (f) dynamic and includes a piano (p) dynamic marking. The third system starts with a piano (p) dynamic and includes a rallentando (rall.) marking. The score is written for piano with treble and bass staves. There are blank lines below each system for form diagramming.

On scratch paper, create a diagram of the form. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.

Circle all of the terms that apply to the name of the form:

TWO-REPRISE   SECTIONAL   CONTINUOUS   ROUNDED   BALANCED   BINARY   TERNARY

6. For the theme from Brahms's *Variations on a Theme of Haydn* Op. 56a (the theme is also known as “St. Anthony's Chorale”), please fill in the blanks below the staves and diagram the form. Also, name the form. <https://youtu.be/3EbqX94ng8>

\_\_\_\_\_ (tonic prolongation follows cadence)

On scratch paper, create a diagram of the form. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.

Circle all of the terms that apply to the name of the form:

TWO-REPRISE   SECTIONAL   CONTINUOUS   ROUNDED   BALANCED   BINARY   TERNARY

**CHAPTER 25 PRACTICE EXERCISES**

Section 1. For each excerpt below, identify the structural function as either expository, transitional, developmental, or terminative. First, aurally identify the tonic and determine if the key is maintained or another (or multiple other) keys occur. Also, listen for cadences to demarcate the form.

- a. Haydn, Piano Sonata No. 59 in E-flat major, Hob. XVI:49, I.  
<https://youtu.be/je74Fhokrxg?t=314>

EXPOSITORY    TRANSITIONAL    DEVELOPMENTAL    TERMINATIVE

- b. Beethoven, Symphony No. 5 in C Minor, Op. 67, I.  
<https://youtu.be/W2qW6fOtAMY?t=161>

EXPOSITORY    TRANSITIONAL    DEVELOPMENTAL    TERMINATIVE

- c. Mozart, Piano Sonata No. 18 in D major, K.576, I. <https://youtu.be/rUgMSF49YE4?t=26>

EXPOSITORY    TRANSITIONAL    DEVELOPMENTAL    TERMINATIVE

- d. Mozart, Symphony No. 40 in G Minor, K. 550, I. <https://youtu.be/kWBCjaxVaeE?t=217>

EXPOSITORY    TRANSITIONAL    DEVELOPMENTAL    TERMINATIVE

- e. Mozart, Piano Sonata No. 7 in C major, K. 309, I. <https://youtu.be/ZbWsNTiaebY?t=446>

EXPOSITORY    TRANSITIONAL    DEVELOPMENTAL    TERMINATIVE

- f. Haydn, Symphony No. 104 In D major, Hob. I:104, I. <https://youtu.be/21o-aldOI08?t=224>

EXPOSITORY    TRANSITIONAL    DEVELOPMENTAL    TERMINATIVE

- g. Mozart, Piano Sonata No. 7 in C major, K. 309, I. [https://youtu.be/V\\_i\\_FMMPKPc?t=30](https://youtu.be/V_i_FMMPKPc?t=30)

EXPOSITORY    TRANSITIONAL    DEVELOPMENTAL    TERMINATIVE

- h. Mozart, Piano Sonata No. 18 in D major, K.576, I. <https://youtu.be/rUgMSF49YE4?t=77>

EXPOSITORY    TRANSITIONAL    DEVELOPMENTAL    TERMINATIVE

- i. Mozart, Piano Sonata No. 8 in A Minor, K. 310, I. [https://youtu.be/U4K2mz\\_rPcs?t=89](https://youtu.be/U4K2mz_rPcs?t=89)

EXPOSITORY    TRANSITIONAL    DEVELOPMENTAL    TERMINATIVE



- j. Haydn, Piano Sonata No. 60 in C major, Op. 79, Hob. XVI:50, I. <https://youtu.be/EhJ-G0Lp8bI?t=23>

EXPOSITORY    TRANSITIONAL    DEVELOPMENTAL    TERMINATIVE

- k. Mozart, Piano Sonata No. 14 in C Minor, K. 457, I. <https://youtu.be/sBYfPlgbTkE?t=450>

EXPOSITORY    TRANSITIONAL    DEVELOPMENTAL    TERMINATIVE

- l. Mozart, Symphony No. 40 in G Minor, K. 550, IV. <https://youtu.be/B5fqVYXVDwU?t=217>

EXPOSITORY    TRANSITIONAL    DEVELOPMENTAL    TERMINATIVE

Section 2. Listen to the pieces below and fill in the diagrams. Listen for cadences to conclude themes, as well as for textural changes.

1. Mozart, Piano Sonata K. 545, I. <https://youtu.be/Rxsrsp7dLCg>

EXPOSITION				DEVELOPMENT	RECAPITULATION			
PT	transition	ST	CT	↓	PT	transition	ST	CT
0:00	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
(2nd time)	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>				

2. Mozart, Eine kleine Nachtmusik, K. 525, I. <https://youtu.be/wPKFdj5V3Bw>

EXPOSITION					DEVELOPMENT	RECAPITULATION					
PT	transition	ST <sup>1</sup>	ST <sup>2</sup>	CT	↓	Retransition	PT	transition	ST <sup>1</sup>	ST <sup>2</sup>	CT
0:00	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
(2nd time)	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>						

**CHAPTER 26 PRACTICE EXERCISES****Day One**

1. For bass movement of a 3rd or 6th, in the upper voices hold two common tones and move the other voice by step. For bass movement of a 2nd, move the upper voices in contrary motion to the bass with the exception of the deceptive cadence, which has special rules. Keep track of doubling by specifying which voice has the root, third, or fifth for each chord.

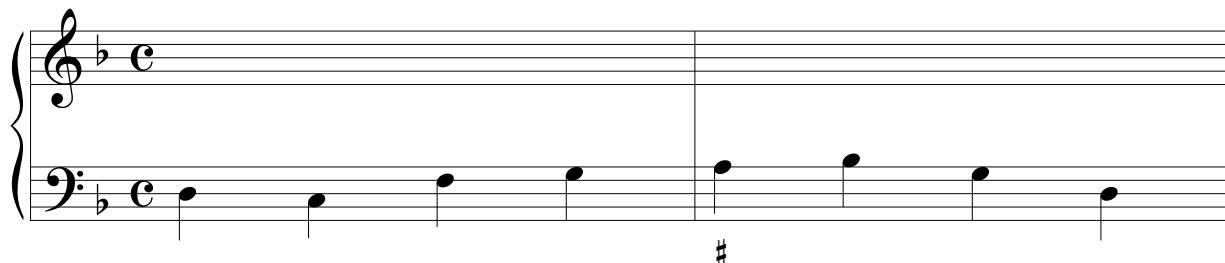
Exercise 1: Bass movement of a 3rd or 6th. The exercise is in two systems, each with a treble and bass staff. The first system is in E-flat major (Eb) and the second is in E minor (e). Each system contains four chords. The first staff of each system has boxes for the 5th, 3rd, and Rt (root) of the chords. The second staff has boxes for the Rt (root) of the chords. The chords are: Eb: I, vi, IV, ii; e: III, iv, V, VI.

2. For bass movement of a 4th, either (1) hold one common tone and move the two voices by step, or (2) move the upper voices in the same direction. Keep track of doubling by specifying which voice has the root, third, or fifth for each chord.

Exercise 2: Bass movement of a 4th. The exercise is in two systems, each with a treble and bass staff. The first system is in F major (f) and the second is in G major (G). Each system contains four chords. The first staff of each system has boxes for the 3rd, Rt (root), and 5th of the chords. The second staff has boxes for the Rt (root) of the chords. The chords are: f: i, iv, VII, III; G: vi, ii, V, I.

**CHAPTER 26 PRACTICE EXERCISES****Day Two**

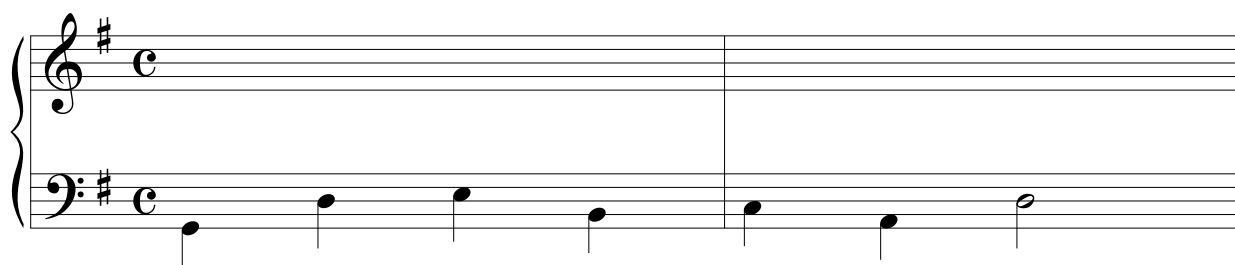
3. Given the bass line and figured bass symbols, analyze the Roman numerals below the staff and add soprano, alto, and tenor parts in “chorale-style,” following rules of good voice leading. Choose the beginning register for each upper part carefully, considering the number of times the bass moves by the interval of a 2nd.



A musical staff in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The staff contains a bass line with the following notes: D2, E2, F2, G2, A2, Bb2, C3, D3. A sharp symbol (#) is placed below the staff between the fifth and sixth measures, indicating a key signature change to one sharp (F#).

d: \_\_\_\_\_

4. Given the bass line, analyze the Roman numerals below the staff and add soprano, alto, and tenor parts in “keyboard-style” (all three upper voices in the treble clef), following rules of good voice leading. Choose the beginning register for each upper part carefully, considering the direction of the bass line.



A musical staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). The staff contains a bass line with the following notes: D2, E2, F#2, G2, A2, B2, C3, D3.

G: \_\_\_\_\_

**CHAPTER 26 PRACTICE EXERCISES****Day Three**

5. Analyze the Roman numerals in the blanks below the staff and the doublings of the chords in the squares—specifying Root, 3rd, or 5th—for J.S. Bach's Chorale 367, *Befiehl du deine Wege*.

D: \_\_\_\_\_

6. Given the bass line and [figured bass symbols](#), analyze the Roman numerals and add soprano, alto, and tenor parts in chorale style. Review the special rule for doubling in diminished triads in first inversion. You may wish to review [figured bass with chromatic alterations](#).

g: \_\_\_\_\_

NAME \_\_\_\_\_

7. Harmonize the melody making sure your progression follows the [Harmonic Flowchart](#) (analyze the [harmonic function](#) of each chord, abbreviated as “HF”), then add alto, tenor, and bass parts in chorale style following rules of good voice leading. Use first-inversion chords to make a smoother bass line.

\_\_\_\_\_

B $\flat$ : \_\_\_\_\_

HF: \_\_\_\_\_

**CHAPTER 26 PRACTICE EXERCISES****Day Four**

8. Analyze the figured bass symbols to specify Roman numerals with inversion symbols below the staff. Add soprano, alto, and tenor parts in keyboard style. Specify root, third, and fifth for every chord. Additionally, specify the six–four chord type (pedal, passing, or cadential).

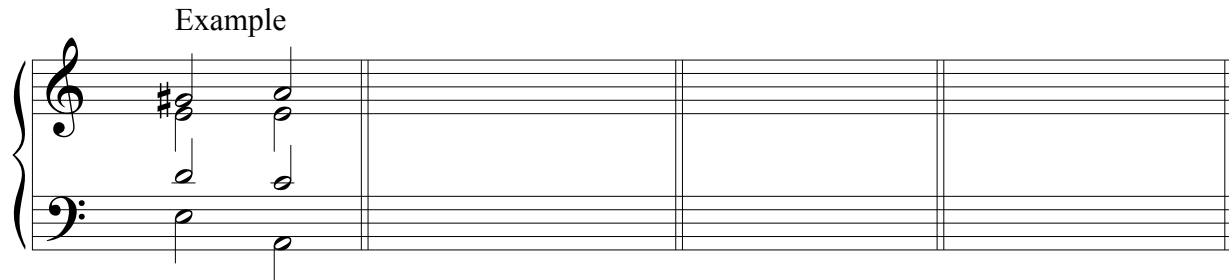
b: \_\_\_\_\_  
 $\frac{6}{4}$  chord type: \_\_\_\_\_

9. For the given Roman numeral progression, provide soprano, alto, tenor, and bass voices in chorale style. Be careful not to exceed any voice's range. Specify root, third, and fifth for every chord. Additionally, specify the six–four chord type.

c: i      iv       $i_4^6$        $iv^6$        $ii^{o6}$        $i_4^6$       V      VI  
 $\frac{6}{4}$  chord type: \_\_\_\_\_

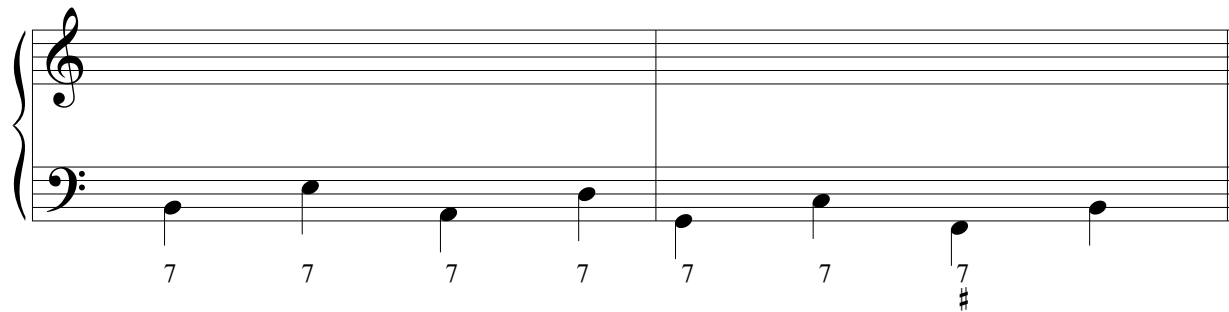
**CHAPTER 27 PRACTICE EXERCISES**

Section 1. Voice lead each  $V^7$  chord to the tonic using either “strict” or “free” resolution as indicated by the terms incomplete (“inc.”) and complete (“comp.”). Include key signatures.



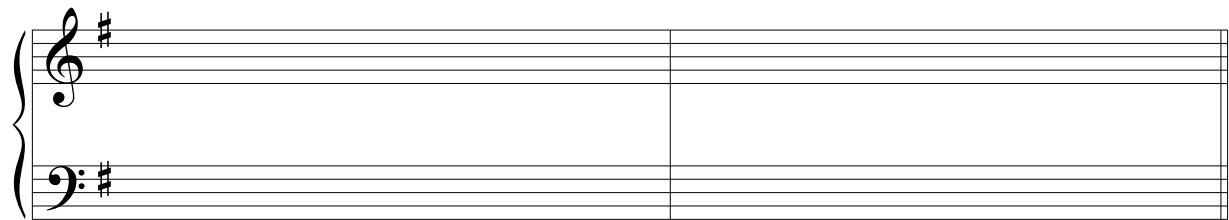
a: $V^7$	i	D: $V^7$	I	e: $V^7$	i	Bb: $V^7$	I
inc.	comp.	comp.	inc.	comp.	comp.	comp.	comp.

Section 2. Voice lead this circle of fifths progression involving root position seventh chords. Include the key signature and analyze the figured bass symbols in order to place Roman numerals in the blanks below the staff.



b: \_\_\_\_\_

Section 3. Voice lead this circle of fifths progression involving inverted seventh chords.



G: $I^M_5$	$IV^M_2$	$vii^{\circ}_5$	$iii^4_2$	$vi^6_5$	$ii^4_2$	$V^6_5$	$I^M_2$
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**CHAPTER 28 PRACTICE EXERCISES**

1. Analyze the chords with Roman numerals in the blanks below the staff, then add the specified non-chord tones, specifying suspensions with the appropriate interval numbers.

e:    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_

2. Analyze the figured bass below to write Roman numerals in the blanks below the staff. Then add the following non-chord tones: (1) 3 suspensions, (2) one passing tone, (3) one neighbor tone, and (4) one anticipation.

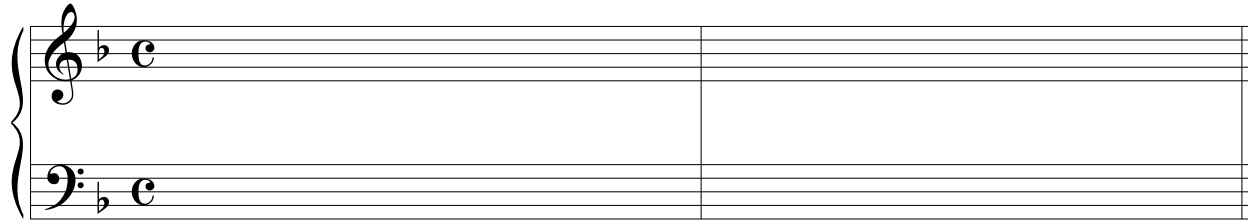
b:    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_

(continued on next page)



NAME \_\_\_\_\_

3. Voice lead the following Roman numeral progression then add the following non-chord tones:  
(1) a neighbor tone during beat one, (2) a neighbor tone during beat two, (3) an appoggiatura on  
beat 3, (4) a suspension on beat four, (5) a suspension on beat 5, (6) an anticipation during beat  
six, and (7) a suspension on beat 7.



F: I      vi      IV      V      vi      IV      I

**CHAPTER 29 PRACTICE EXERCISES****Day One**

1. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression. Include the key signature.

7 7 7 7 7

Bb: \_\_\_\_\_

2. Voice lead the following Roman numeral progression. Include the key signature. Add the following non-chord tones: 1 suspension, 1 passing tone, 1 anticipation, and 3 neighbor tones.

A: I    vii<sup>o7</sup>/ii    ii    V<sub>2</sub><sup>4</sup>    I<sup>6</sup>    V<sub>5</sub><sup>6</sup>/V    V

**CHAPTER 29 PRACTICE EXERCISES**

**Day Two:** Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progressions in chorale style. Include the key signatures. Include one suspension in each measure.

F: \_\_\_\_ a: \_\_\_\_ G: ii<sup>7</sup> vii<sup>o7</sup> I e: VI N<sup>6</sup> V<sup>7</sup> VI

**Day Three:** Analyze the figured bass to provide Roman numerals in the blanks below the staff. Voice lead the progressions in chorale style. Include the key signatures.

D: \_\_\_\_ f: \_\_\_\_ G: V<sup>4</sup>/<sub>3</sub> V EnGer<sup>+6</sup> I<sup>6</sup><sub>4</sub> b: i<sup>6</sup> It<sup>+6</sup> V

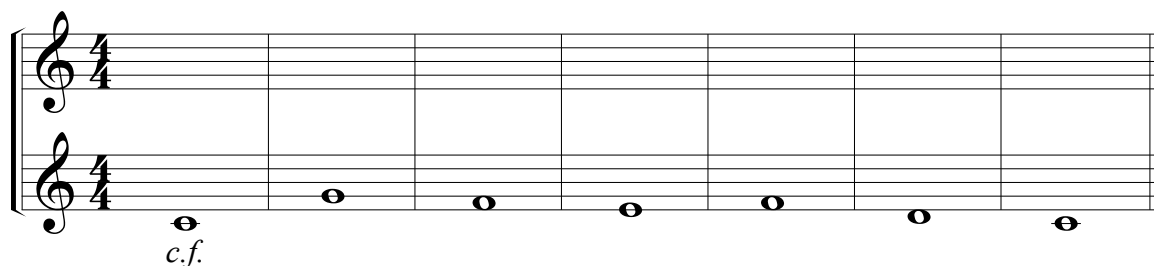
**Day Four:** Voice lead the following Roman numeral progression. Include the key signature. Add the following non-chord tones: an escape tone, a 4-3 suspension, an anticipation, and a passing tone.

Ab: vi Fr<sup>+6</sup> V<sup>7</sup> bVI N<sup>6</sup> vii<sup>o7</sup>/V V vi

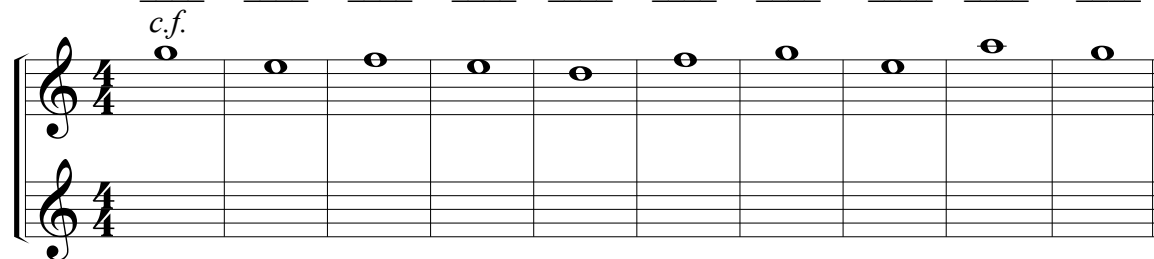
**CHAPTER 30 PRACTICE EXERCISES****Day One**

1. For each exercise below, write first species (note-against-note) counterpoint. Write the intervallic distance from the *cantus firmus* (“*c.f.*”) to the counterpoint in the blanks above the staff. Remember to begin and end with an octave or unison, to proceed to the last unison by step in both voices, and use only consonances (1, 3, 5, 6, 8, 10).

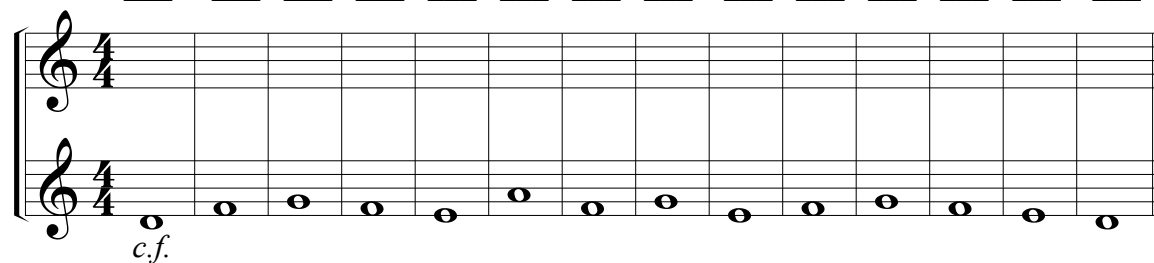
Interval:    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_



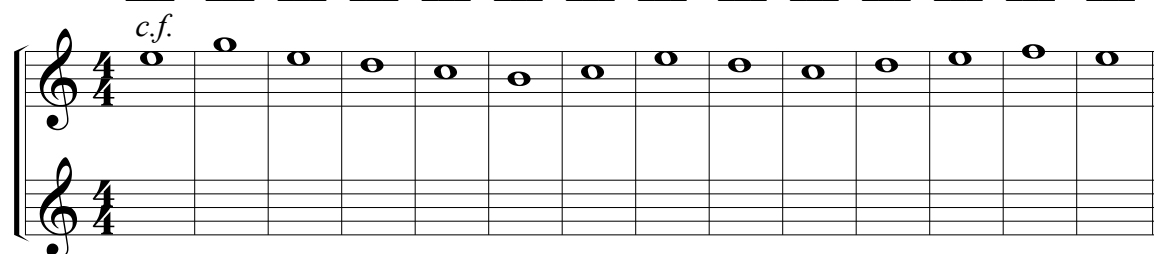
Interval:    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_



Int:    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_



Int:    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_



2. For the exercises below, write second species counterpoint—two half notes in each measure except the last. Each downbeat must be a consonance. The only dissonance allowed is the passing tone. Write the intervallic distance from the *cantus firmus* (“*c.f.*”) to the counterpoint in the blanks above the staff. Circle all dissonant numbers (2, 4, and 7) and label passing tones with “pt.”

Int: \_\_\_\_\_

*c.f.*

Int: \_\_\_\_\_

*c.f.*

Int: \_\_\_\_\_

*c.f.*

**CHAPTER 30 PRACTICE EXERCISES****Day Two**

3. For each exercise below, write third species counterpoint (quarter notes). Circle all dissonant interval numbers and label passing tones and cambiata figures.

Int: \_\_\_\_\_

*c.f.*

Int: \_\_\_\_\_

*c.f.*

Int: \_\_\_\_\_

*c.f.*

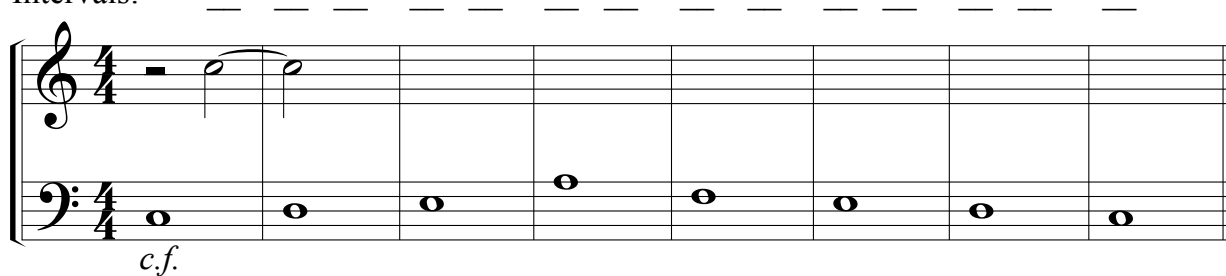
Int: \_\_\_\_\_

*c.f.*

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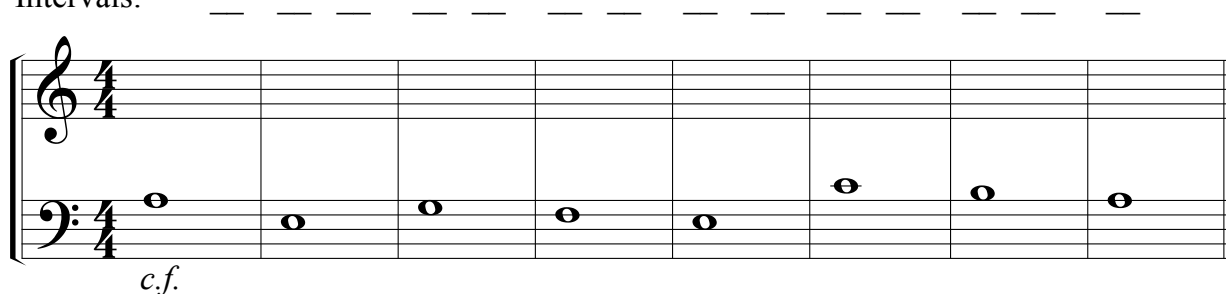
4. For each exercise below, write fourth species counterpoint (suspensions and syncopations). Circle all dissonant interval numbers and label suspensions with “sus” and syncopations with “sync.”

Intervals:    \_   \_   \_   \_   \_   \_   \_   \_   \_   \_



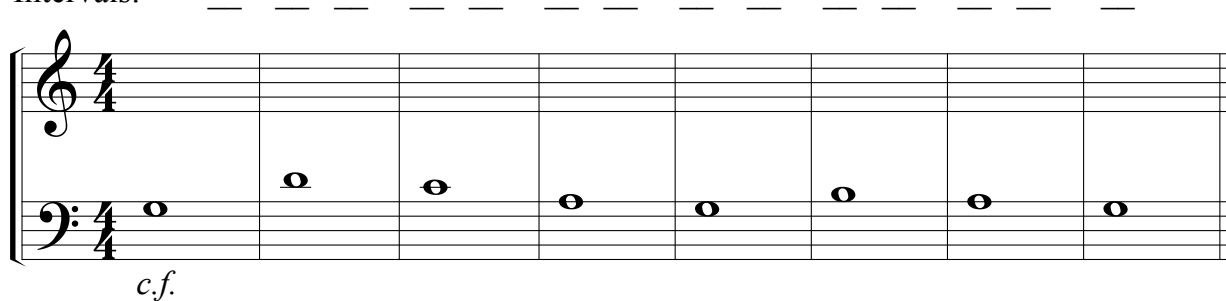
*c.f.*

Intervals:    \_   \_   \_   \_   \_   \_   \_   \_   \_   \_



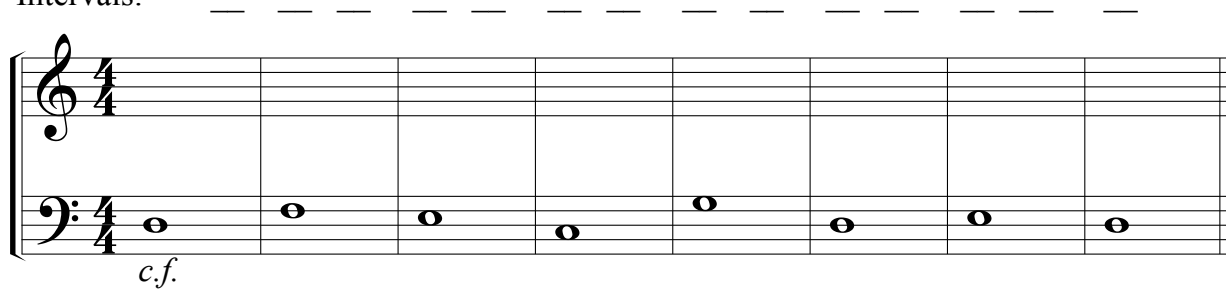
*c.f.*

Intervals:    \_   \_   \_   \_   \_   \_   \_   \_   \_   \_



*c.f.*

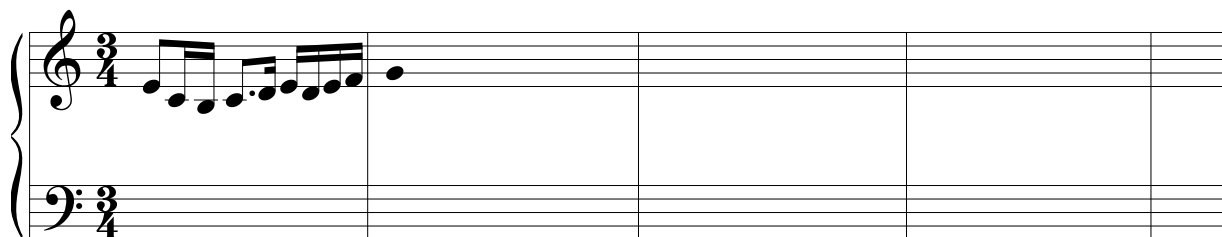
Intervals:    \_   \_   \_   \_   \_   \_   \_   \_   \_   \_



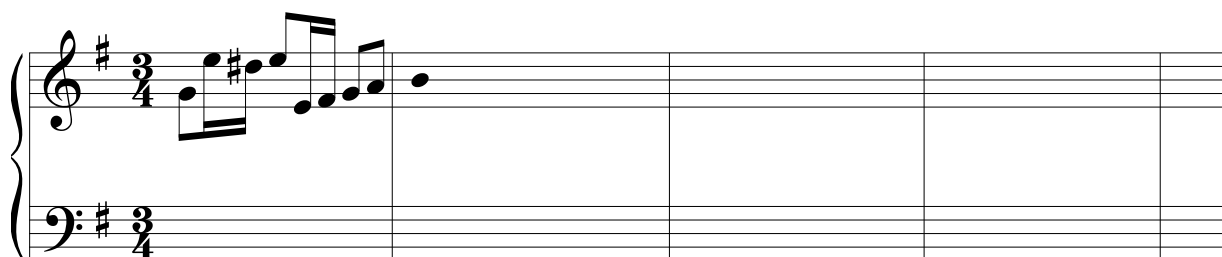
*c.f.*

**CHAPTER 30 PRACTICE EXERCISES****Invention Expositions.**

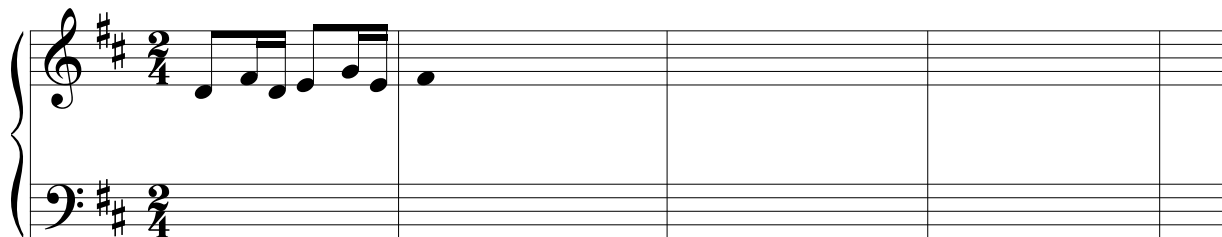
5. Complete these invention expositions by following the I-I-V-V-I harmonic pattern and transposing and modifying the theme accordingly.



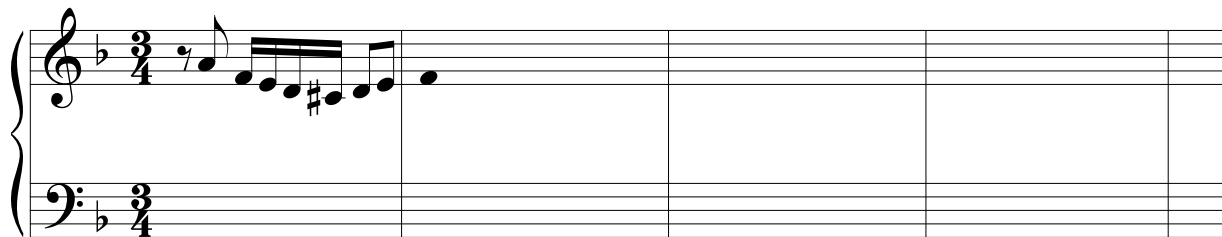
C: I                      I                      V                      V                      I



e: i                      i                      V                      V                      i



D: I                      I                      V                      V                      I



d: i                      i                      V                      V                      i



## CHAPTER 30 PRACTICE EXERCISES

### Fugue Analysis

6. For this fugue from the second *Kyrie eleison* of Bach's *Mass in B Minor* (BWV 232), specify formal sections (expositions and episodes), motives (subject, response, countersubjects, and fragments thereof), and key areas for expositions only in the table below. This fugue contains more “counterpoint” (material not derived for subjects or countersubjects) than the C minor fugue in the body of the text.

Allegro.

Soprano

Alto

Tenor

Bass

Piano

RN in f#: \_\_\_\_\_

S

A

T

B

Pno.

9

S Ky - rie - e e - lei -

A Ky - ri - e e - lei - son, e - le - i - son, e - le - i -

T son, e - le - i - son, Ky - ri - e e - le - i -

B son, e - le - i - son, e - le - i - son, Ky - ri - e e - lei -

Pno.

13

S - son, e - le - i - son, e - le - i - son, e - le - i -

A son, Ky - ri - e e - lei - son, e - lei - son, -

T son, e - le - i - son, Ky - ri - e e - le - i -

B - son, e - le - i - son,

Pno.

NAME \_\_\_\_\_

17

S son, Ky - ri - e e - lei - son, e - lei - - son, Ky - ri - e e -

A Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei -

T 8 son, Ky - ri - e e - lei - son, e - lei - i - son, e - lei -

B

Pno.

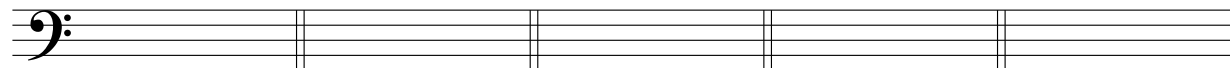
	1	2	3	4	5	6	7
FORM:							
Sop							
Alto							
Tenor							
Bass							
KEY:							

	8	9	10	11	12	13	14
FORM:							
Sop							
Alto							
Tenor							
Bass							
KEY:							

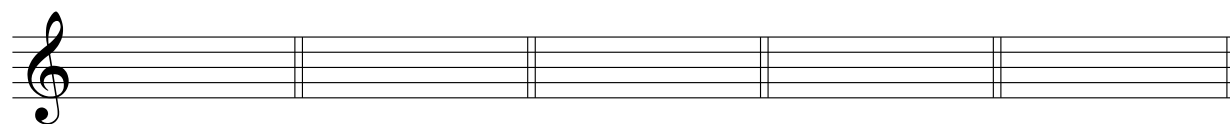
	15	16	17	18	19	20
FORM:						
Sop						
Alto						
Tenor						
Bass						
KEY:						

**CHAPTER 31 PRACTICE EXERCISES****Day One**

1. Given the following lead-sheet symbols, write the chords. Remember it is sometimes appropriate to enharmonically respell notes like  $C\flat$ ,  $B\sharp$ ,  $F\flat$ ,  $E\sharp$ , and altered notes like  $\sharp 5$  and  $\sharp 9$ .



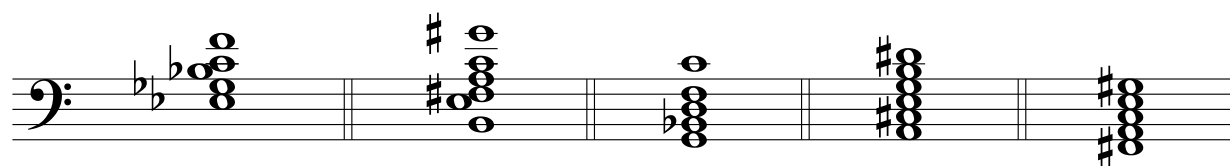
1.  $G^9_{\text{sus}}$       2.  $B^{7(\sharp 5)}$       3.  $E\text{m}^{9(\flat 5)}$       4.  $C^{\sharp}\text{m}^{11}$       5.  $D^{7\flat 9}_{\flat 5}$



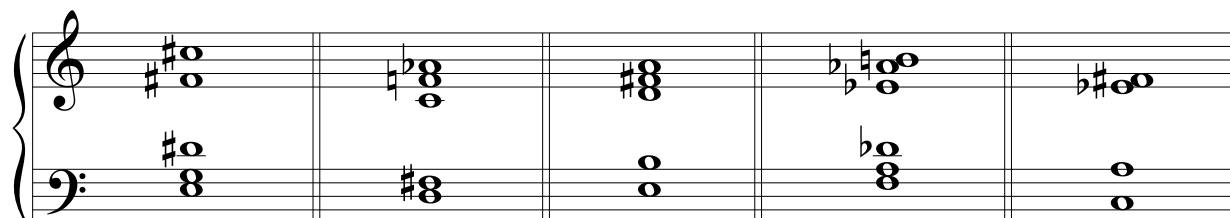
6.  $G\text{m}^{\Delta 9}$       7.  $A\flat^{\Delta 9(\sharp 11)}$       8.  $D\flat^6_9$       9.  $E\flat^{\Delta 9(\sharp 5)}$       10.  $F^{\Delta 7(\flat 5)}$

**Day Two**

2. Label the chords with lead-sheet symbols.



1. \_\_\_\_\_      2. \_\_\_\_\_      3. \_\_\_\_\_      4. \_\_\_\_\_      5. \_\_\_\_\_



6. \_\_\_\_\_      7. \_\_\_\_\_      8. \_\_\_\_\_      9. \_\_\_\_\_      10. \_\_\_\_\_

**CHAPTER 31 PRACTICE EXERCISES****Day Three**

3. Voice lead the following progressions, maintaining five voices throughout. Remember to respell notes enharmonically when necessary. In the first example, use “close” voicing, keeping all the upper notes as close together as possible. In the second example, use Root-3<sup>rd</sup>-7<sup>th</sup> or Root-7<sup>th</sup>-3<sup>rd</sup> always for the lowest three voices, then realize the rest of the lead sheet symbol with the upper two parts (“spread” voicing). Use Root-3<sup>rd</sup>-6<sup>th</sup> for 6<sup>th</sup> chords and Root-4<sup>th</sup>-7<sup>th</sup> for sus chords. You may need to omit the 5th to maintain five parts throughout.

First example of voice leading exercise. The notation is in C major, common time (C). It consists of two staves (treble and bass clef) with five voices. The chords and their voicings are: Db<sup>6</sup> (Root-3<sup>rd</sup>-6<sup>th</sup>), C7<sup>#9</sup> (Root-3<sup>rd</sup>-7<sup>th</sup>), F 13sus (Root-4<sup>th</sup>-7<sup>th</sup>), B 13sus (Root-4<sup>th</sup>-7<sup>th</sup>), and E maj9(13) (Root-3<sup>rd</sup>-6<sup>th</sup>). The notes are: Db<sup>6</sup> (F, Ab, Bb, C, Eb), C7<sup>#9</sup> (C, Eb, F, G, Ab), F 13sus (F, Ab, Bb, C, Eb), B 13sus (B, D, E, F, G), and E maj9(13) (E, G, B, C, D).

Second example of voice leading exercise. The notation is in C major, common time (C). It consists of two staves (treble and bass clef) with five voices. The chords and their voicings are: A7<sup>#9</sup> (Root-3<sup>rd</sup>-7<sup>th</sup>), Eb7(#9) (Root-3<sup>rd</sup>-7<sup>th</sup>), G 9(13) (Root-3<sup>rd</sup>-6<sup>th</sup>), F#9sus (Root-4<sup>th</sup>-7<sup>th</sup>), and C#m<sup>6</sup> (Root-3<sup>rd</sup>-6<sup>th</sup>). The notes are: A7<sup>#9</sup> (A, C, D, Eb, F), Eb7(#9) (Eb, G, Ab, Bb, C), G 9(13) (G, B, C, D, Eb), F#9sus (F#, Ab, Bb, C, D), and C#m<sup>6</sup> (C, Eb, F, G, Ab).

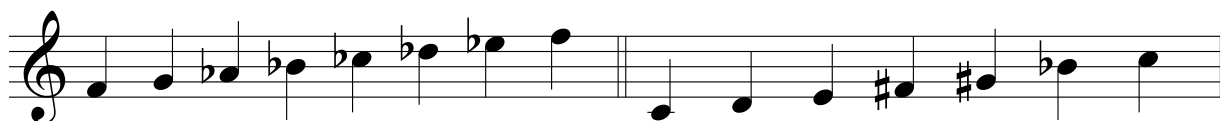
**CHAPTER 31 PRACTICE EXERCISES****Day Four**

4. Please name the following scales.



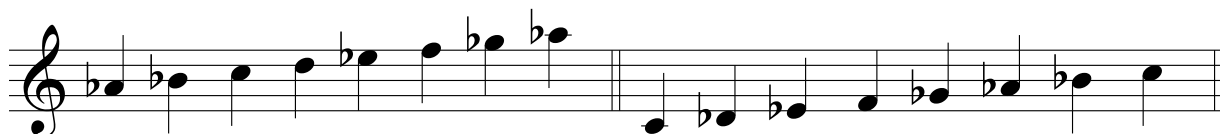
1. \_\_\_\_\_

2. \_\_\_\_\_



3. \_\_\_\_\_

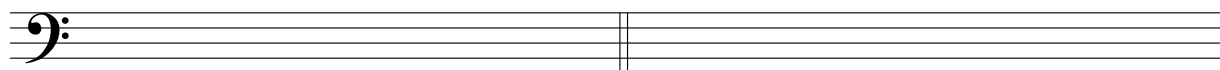
4. \_\_\_\_\_



5. \_\_\_\_\_

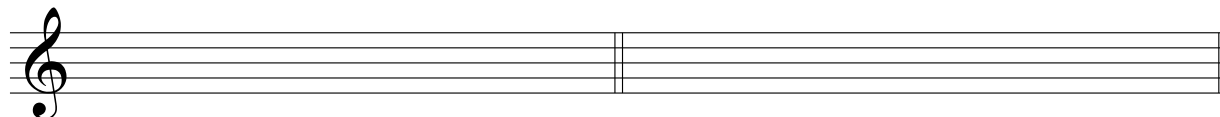
6. \_\_\_\_\_

Section 5. Write the following scales.



1. B Lydian-Dominant

2. G Diminished-Whole Tone



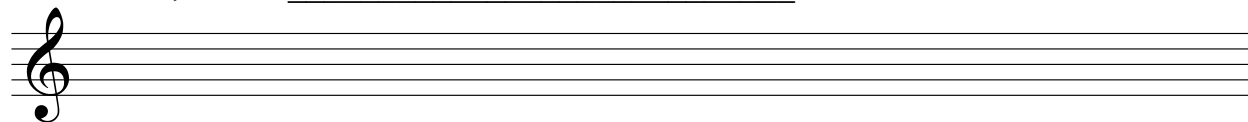
3. D Locrian #2

4. C# Octatonic (Half-Whole)

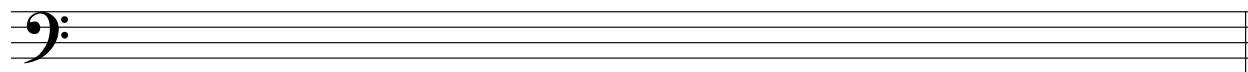
**CHAPTER 31 PRACTICE EXERCISES****Day Five**

6. Determining Chord-Scale Relationships. List the appropriate scale for each chord by writing the chord tones and filling in the gaps. Avoid consecutive half steps and augmented seconds

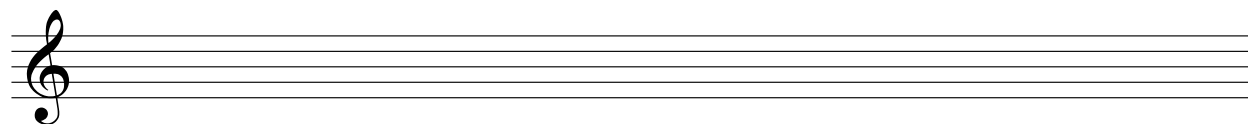
1.  $E\flat^{7(\sharp 5)}$ ; Scale: \_\_\_\_\_



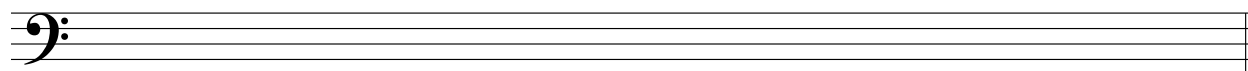
2.  $B\flat^{7\sharp 9}_{\flat 5}$ ; Scale: \_\_\_\_\_



3.  $Fm^{7(\flat 5)}$ ; Scale: \_\_\_\_\_



4.  $A\flat^{\Delta 7(\sharp 5)}$ ; Scale: \_\_\_\_\_



**CHAPTER 32 PRACTICE EXERCISES****Day One**

1. *Use of modes.* Given the melody and chord symbols for “London Bridge” in Phrygian mode, analyze the chords as lead-sheet symbols (“LSS”) and as Roman numerals (“RN”).

LSS: \_\_\_\_\_

A musical score for the song "London Bridge" in Phrygian mode. The score is written in 2/4 time and consists of two staves. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is written in the bass clef. The melody consists of a series of eighth and quarter notes, while the accompaniment consists of chords and single notes. The score is divided into two measures by a double bar line.

RN: \_\_\_\_\_

2. *Use of parallelism.* Harmonize the opening of “London Bridge” so each note of the melody note is the 9<sup>th</sup> of a dominant ninth chord.

LSS: F<sup>9</sup> \_\_\_\_\_

A musical score for the opening of "London Bridge" in Phrygian mode. The score is written in 2/4 time and consists of two staves. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is written in the bass clef. The melody consists of a series of eighth and quarter notes, while the accompaniment consists of chords and single notes. The score is divided into two measures by a double bar line.



**PRACTICE EXERCISES****Day Two**

3. *Quartal, Quintal, and Secundal Harmony*. After analyzing the given chord as a lead-sheet symbol, revoice it in four ways:

- (1) as a six-note tertian chord stacked only in thirds
- (2) as a six-note quartal chord stacked only in perfect 4ths
- (3) as a six-note quintal chord stacked only in perfect 5ths
- (4) as a six-note secundal chord stacked only in 2nds

LSS: \_\_\_\_\_ (1) in 3rds (2) in 4ths (3) in 5ths (4) in 2nds

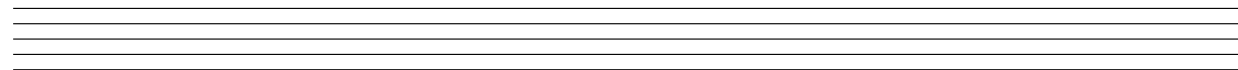
Section 2. *Polychords*. Harmonize “London Bridge” using the specified polychords. Remember that the chords can be in any inversion, but should be playable (without too big of a stretch for the hands of the pianist).

$\frac{D\flat}{C\flat}$      $\frac{E\flat+}{D\flat}$      $\frac{B\flat}{E\flat}$      $\frac{Cm}{A}$      $\frac{D}{B\flat}$      $\frac{C\flat}{F}$      $\frac{Dm}{Gm}$

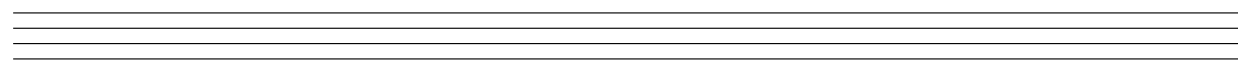
**CHAPTER 33 PRACTICE EXERCISES**

**Day One:** Put each set into normal form and prime form. (Only one scratch staff is provided when there are no ties among the reorderings of the normal form.)

A.

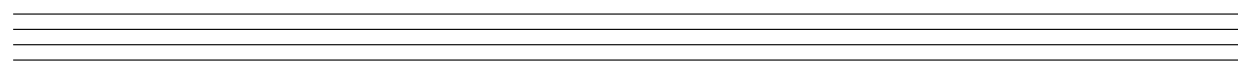


Normal form: [ \_\_ , \_\_ , \_\_ ]



Prime form: ( \_\_ \_\_ \_\_ )

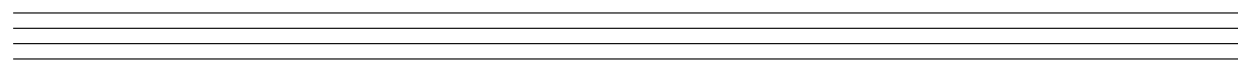
B.



Normal form: [ \_\_ , \_\_ , \_\_ , \_\_ ]

Prime form: ( \_\_ \_\_ \_\_ )

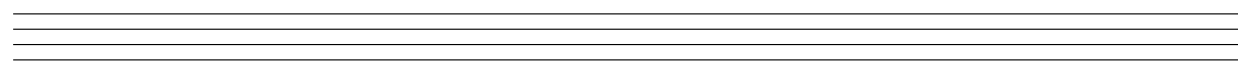
C.



Normal form: [ \_\_ , \_\_ , \_\_ , \_\_ ]

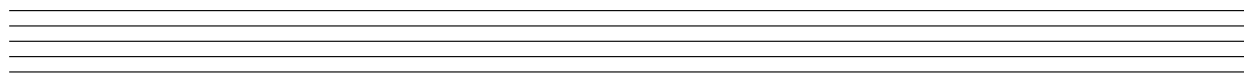
Prime form: ( \_\_ \_\_ \_\_ )

D.



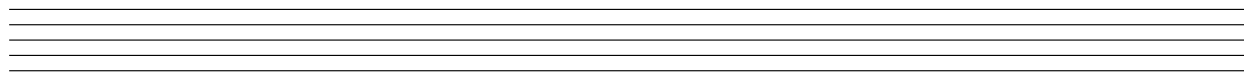
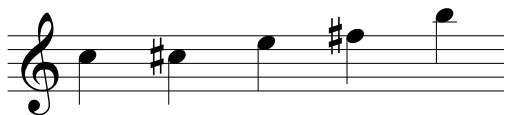
Normal form: [ \_\_ , \_\_ , \_\_ , \_\_ ]

NAME \_\_\_\_\_

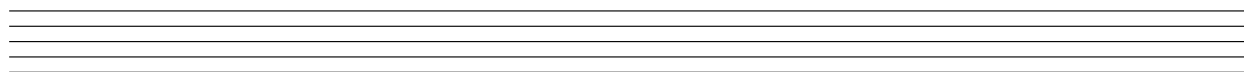


Prime form: ( \_ \_ \_ \_ )

E.

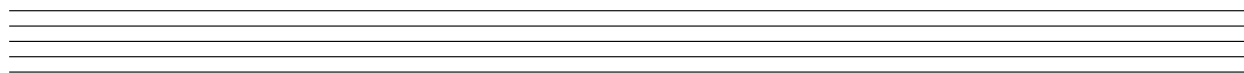
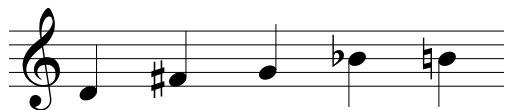


Normal form: [ \_ , \_ , \_ , \_ , \_ ]

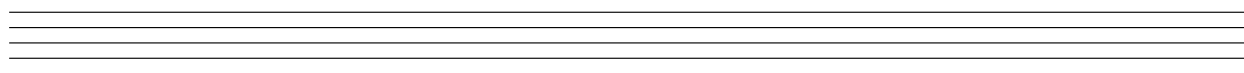


Prime form: ( \_ \_ \_ \_ )

F.

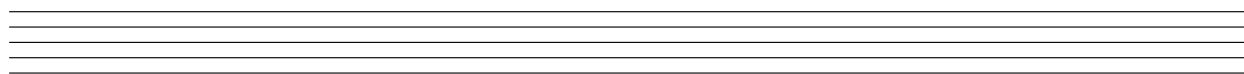


Normal form: [ \_ , \_ , \_ , \_ , \_ ]

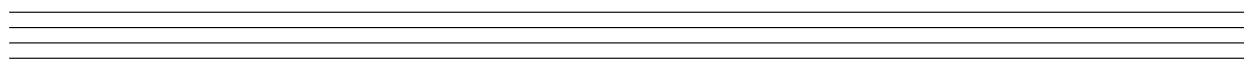


Prime form: ( \_ \_ \_ \_ )

G.



Normal form: [ \_ , \_ , \_ , \_ , \_ ]



Prime form: ( \_ \_ \_ \_ )

**CHAPTER 33 PRACTICE EXERCISES**

**Day Two:** For each of the six sets in the example below, determine the normal form, prime form, Forte number, and interval vector.

Set 1. Normal form: \_\_\_\_\_ Prime Form: \_\_\_\_\_ Forte number: \_\_\_\_\_

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 2. Normal form: \_\_\_\_\_ Prime Form: \_\_\_\_\_ Forte number: \_\_\_\_\_

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 3. Normal form: \_\_\_\_\_ Prime Form: \_\_\_\_\_ Forte number: \_\_\_\_\_

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 4. Normal form: \_\_\_\_\_ Prime Form: \_\_\_\_\_ Forte number: \_\_\_\_\_

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 5. Normal form: \_\_\_\_\_ Prime Form: \_\_\_\_\_ Forte number: \_\_\_\_\_

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 6. Normal form: \_\_\_\_\_ Prime Form: \_\_\_\_\_ Forte number: \_\_\_\_\_

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

**CHAPTER 33 PRACTICE EXERCISES****Day Three**

Section 1. Transposition ( $T_n$ ) of Sets. Transpose the following sets as specified.

- a. Transpose [3, 6, 7] at  $T_2$ : [ \_\_ , \_\_ , \_\_ ]
- b. Transpose [2, 4, 8, 9] at  $T_7$ : [ \_\_ , \_\_ , \_\_ , \_\_ ]
- c. Transpose [1, 2, 4, 7, 10] at  $T_9$ : [ \_\_ , \_\_ , \_\_ , \_\_ , \_\_ ]

Section 2. Inversion ( $T_nI$ ) of Sets. Invert the following sets. Write your answers in normal form.

- a. Invert [7, 10, 11] at  $T_0I$ : [ \_\_ , \_\_ , \_\_ ]
- b. Invert [0, 2, 4] at  $T_4I$ : [ \_\_ , \_\_ , \_\_ ]
- c. Invert [4, 6, 10, 11] at  $T_9I$ : [ \_\_ , \_\_ , \_\_ ]

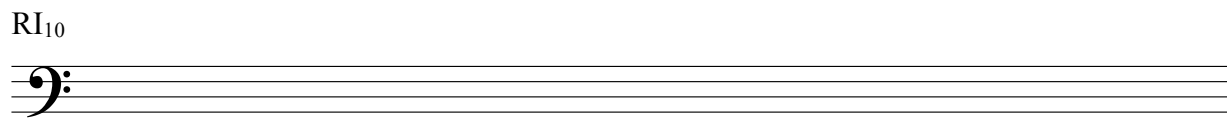
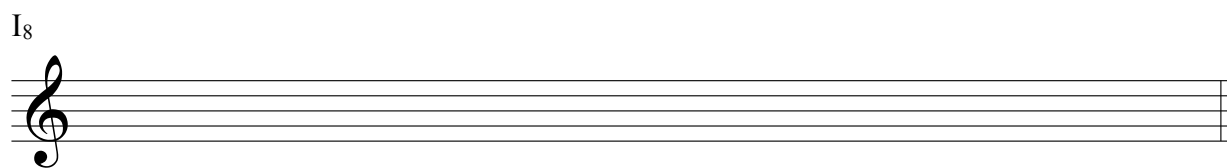
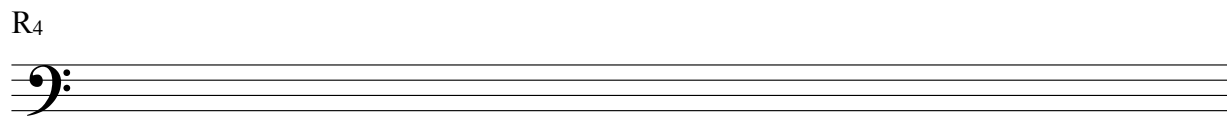
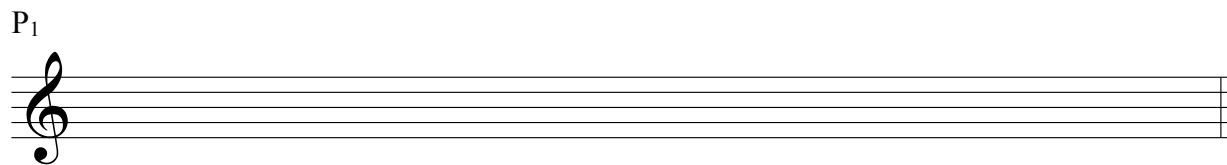
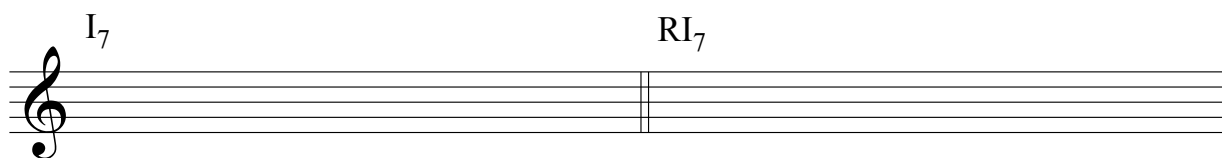
Section. Specify the interval of inversion from the first set to the second set.

- a. [2, 4, 7] inverts to [3, 6, 8] at what  $T_nI$ ? \_\_\_\_
- b. [1, 2, 4, 7] inverts to [4, 7, 9, 10] at what  $T_nI$ ? \_\_\_\_
- c. [6, 7, 10, 1, 2] inverts to [3, 4, 7, 10, 11] at what  $T_nI$ ? \_\_\_\_

**CHAPTER 34 PRACTICE EXERCISES****Day One**

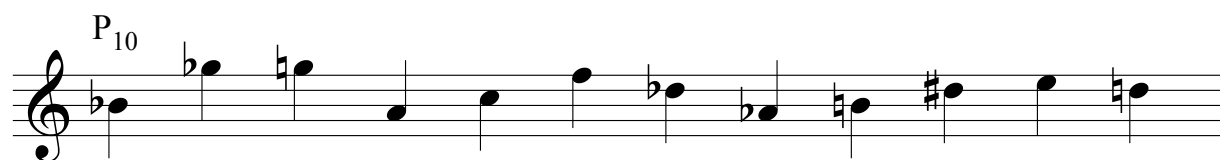
Section 1. Given the prime form of the twelve-tone row in pitch integers, write the specified row forms in the staves below.

P<sub>7</sub>: 7 10 8 2 1 5 3 4 6 0 9 11      R<sub>7</sub>



(continued on next page)

Section 2. Given the prime form of a twelve-tone row, label the row forms and transpositions of the permutations given on the staves below.



Row form: \_\_\_\_\_



Row form: \_\_\_\_\_



Row form: \_\_\_\_\_







NAME \_\_\_\_\_

Section 2. For the following excerpt, determine  $P_5$  and identify each row form and statement.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and voice (vo). The piano part is in C major, 4/4 time, and features a melody with a key signature of one flat (Bb) and a tempo marking of 'p'. The voice part is in C major, 4/4 time, and features a melody with a key signature of one flat (Bb) and a tempo marking of 'vo'. The score is divided into two systems, each with a piano and voice part. The piano part is written on a grand staff (treble and bass clef) and the voice part is written on a single staff (treble clef). The piano part includes a key signature change from C major to Bb major in the second system. The voice part includes a key signature change from C major to Bb major in the second system. The piano part includes a tempo marking of 'p' and the voice part includes a tempo marking of 'vo'.

Section 3. Set Theory Review. Referring to the row in Section 1 ( $P_3$ : 3 7 11 1 5 0 2 10 6 4 8 9), put each set into normal form, prime form, and provide the interval vector.

	Set 1.	Set 2.	Set 3.	Set. 4
P <sub>3</sub> :	3 7 11	1 5 0	2 10 6	4 8 9

Set 1. Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

Set 2. Normal form: Prime form: Interval vector:

Set 3. Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

Set 4. Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

(scratch paper)

[illegible]